

PIANO • VOCAL • GUITAR

# #1 ADULT CONTEMPORARY HITS

OF THE

# NINETIES

AS LISTED ON THE BILLBOARD ADULT CONTEMPORARY CHARTS

*including:*

C a n   Y o u   F e e l   T h e   L o v e   T o n i g h t

F r o m   A   D i s t a n c e

T h e   O n e

T h e   P o w e r   O f   L o v e

S a v e   T h e   B e s t   F o r   L a s t

T e a r s   I n   H e a v e n

U n c h a i n e d   M e l o d y

*and more!*



HAL LEONARD

# #1 ADULT CONTEMPORARY HITS OF THE NINETIES

AS LISTED ON THE BILLBOARD ADULT CONTEMPORARY CHARTS

- |   |  |
|---|--|
| <b>2 Baby Baby</b><br><i>Amy Grant</i>  | <b>82 I'll Remember</b><br><i>Madonna</i>  |
| <b>8 Can You Feel The Love Tonight</b><br><i>Elton John</i>                           | <b>77 If You Asked Me To</b><br><i>Celine Dion</i>   |
| <b>12 Can't Let Go</b><br><i>Mariah Carey</i>   | <b>86 Love Takes Time</b><br><i>Mariah Carey</i>   |
| <b>18 Cry For Help</b><br><i>Rick Astley</i>  | <b>90 The One</b><br><i>Elton John</i>   |
| <b>23 Don't Let The Sun<br/>Go Down On Me</b><br><i>Elton John and George Michael</i> | <b>106 The Power Of Love</b><br><i>Celine Dion</i>   |
| <b>30 Downtown Train</b><br><i>Rod Stewart</i>  | <b>97 Release Me</b><br><i>Wilson Phillips</i>   |
| <b>36 Forever In Love</b><br><i>Kenny G</i>   | <b>112 Save The Best For Last</b><br><i>Vanessa Williams</i>                               |
| <b>40 From A Distance</b><br><i>Bette Midler</i>                                      | <b>128 Simple Life</b><br><i>Elton John</i>  |
| <b>45 Have I Told You Lately</b><br><i>Rod Stewart</i>                                | <b>118 Tears In Heaven</b><br><i>Eric Clapton</i>  |
| <b>50 Hazard</b><br><i>Richard Marx</i>   | <b>123 That's What Love Is For</b><br><i>Amy Grant</i>                                     |
| <b>55 Hold On</b><br><i>Wilson Phillips</i>   | <b>132 To Love Somebody</b><br><i>Michael Bolton</i>                                       |
| <b>60 How Am I Supposed<br/>To Live Without You</b><br><i>Michael Bolton</i>          | <b>140 Unchained Melody</b><br><i>The Righteous Brothers</i>                               |
| <b>66 I Don't Wanna Cry</b><br><i>Mariah Carey</i>                                    | <b>135 Vision Of Love</b><br><i>Mariah Carey</i>   |
| <b>72 I Don't Wanna Fight</b><br><i>Tina Turner</i>                                   | <b>152 A Whole New World<br/>(Aladdin's Theme)</b><br><i>Peabo Bryson and Regina Belle</i> |
|   | <b>144 You're In Love</b><br><i>Wilson Phillips</i>  |

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# BABY BABY

Words and Music by AMY GRANT  
and KEITH THOMAS

Moderately, not too fast

*mf*

F Bb6 F/Bb F Bb6 F/C F Bb6 F/Bb

F Bb6 F/C F Bb6 F/Bb F Bb6 F/C

Ba - by, ba - by, I'm tak - en with the no - tion  
Ba - by, ba - by, the stars are shin - ing for you

to love you with the sweet-est of de - vo - tion. Ba - by, ba - by, my  
and just like me I'm sure that they a - dore you. Ba - by, ba - by, go

ten - der love will flow from the blu - est sky to the deep-est o - cean.  
walk - ing through the for - est. The birds a - bove are sing - ing you a cho - rus.

Ebmaj9

Cm11

1 F

Bb6

F/Bb

Stop for a min-ute.  
Stop for a min-ute.

Ba - by, I'm so glad you're mine,  
Ba - by, they're so glad you're mine, -

yeah. -

You're mine.

oh yeah. -

And ev - er since the day you

put my heart in mo - tion,

ba - by, I real - ize that there's



Bb/Eb      G      C6      G/C      G      C6      G/D

no chord

just no get-ting o - ver you.

G      C6      G/C      G      C6      G/D      G      C6      G/C

Ba - by, ba - by, in

G      C6      G/D      G      C6      G/C      G      C6      G/D

an - y kind of wea - ther I'm here for you al-ways and for - ev - er.

G      C6      G/C      G      C6      G/D      G      C6      G/C

Ba - by, ba - by, no mus-cle man could sev - er my love for you is

G C6 G/D Fmaj9 Dm11

true and it will nev - er stop for a min-ute. Ba - by, I'm so glad you're

G C6 G/C G C6 G/D D C

mine. And ev - er since the day you

D

put my heart in mo - tion, ba - by I re - al - ize

C/F no chord F Bb6 Ab/Db Gm/C

there's no get-ting o - ver you.



Chord diagrams: F, Bb6, Ab/Db, Gm/C, F, Bb6

Chord diagrams: Ab/Db, Gm/Eb, F, Bb6, Ab/Db, Gm/Eb

And

Chord diagrams: C, Bb

ev - er since the day you put my heart in mo - tion,

Chord diagrams: C, Bb/Eb, no chord, G, C6, G

ba - by, I re-al-ize that there's just no get-ting o - ver you.

C6 G/D G C6 G Dm7 Cm7 Bbmaj7 Am7b5

O - ver you.

G C6 Bb/Eb Am/D

Ba - by, ba - by, al - ways and for - ev - er.  
 think a - bout you it makes me smile. Ba - by, ba - by, be mine.

G C6 Bb/Eb Am/D G C6

(Ba - by, I'm so glad that.) Here for you, ba - by,  
 (Ba - by, I'm so glad that.) Don't stop giv-ing love.

Bb/Eb Am/D G C6 Bb/Eb Am/D

I'm so glad you're mine. Don't stop, no. (Ba-by, I'm so glad that.) When I  
 (Ba-by, I'm so glad that.)

Repeat ad lib. and Fade



# CAN YOU FEEL THE LOVE TONIGHT

(From Walt Disney Pictures' "THE LION KING")

Music by ELTON JOHN

Lyrics by TIM RICE

## Pop Ballad

Bb



F/A



Eb/G



Bb/F



Eb



Bb/D



*mp legato*

With pedal

F/A



Bb



Cm7



Bb/D



Eb



Bb/D



There's a calm sur - ren - der  
There's a time for ev - 'ry-one,

Eb



Bb/D



Eb



Bb/D



to the rush of day,  
if they on - ly learn

when the heat of the roll - ing world  
that the twist - ing ka - lei - do - scope

Cm7



F/A



Eb



Bb/D



can be turned a - way,  
moves us all in turn.

An en - chant - ed mo - ment,  
There's a rhyme and rea - son

E $\flat$ B $\flat$ /DE $\flat$ 

Gm



and it sees \_ me through. \_  
to the wild \_ out - doors \_

It's e - nough \_ for this rest - less war-rior  
when the heart \_ of this star-crossed voy-ag - er

A $\flat$ 

F

B $\flat$ 

F/A



just to be \_ with you. \_  
beats in time \_ with yours. \_ }

And can you feel \_ the love \_

*poco cresc.*

Gm

E $\flat$ B $\flat$ E $\flat$ 

C/E



\_ to - night? \_

It is where \_ we are. \_

F

E $\flat$ B $\flat$ /D

It's e - nough \_ for this



Gm Gm/F Eb Cm Bb/D Eb C/E

3fr 3fr 3fr 3fr 3fr

wide - eyed — wan-der - er that we got this far. —

F Bb F/A

And can you feel — the love —

Gm Eb Bb Eb C/E

3fr 3fr 3fr

— to - night, — how it's laid — to rest? —

F Eb Bb/D

3fr 3fr

It's e - nough — to make

Gm 3fr Gm/F Eb 3fr Cm 3fr Bb/D Eb 3fr F7sus

kings — and — vag - a - bonds — be - lieve the ver - y best. —

Eb/Bb 6fr Bb 1 F/A Eb/G 3fr Bb/F

*poco dim.*

Eb 3fr Bb/D F/A Bb Cm7 3fr Bb/D 2 Eb 3fr Bb/D

It's e - nough — to make

Gm 3fr Gm/F Eb 3fr Cm 3fr Bb/D Eb 3fr F7sus Eb/Bb 6fr Bb

kings — and — vag-a - bonds — be - lieve the ver - y best. —

*rall.* *molto rit.*

# CAN'T LET GO

Lyrics by MARIAH CAREY  
Music by MARIAH CAREY and WALTER AFANASIEFF

Moderately slow

F

C/E

E $\flat$

B $\flat$ /D

D $\flat$  maj9

D $\flat$  6/9

F

C/E

E $\flat$

B $\flat$ /D

C/E

F

C/E

E $\flat$

B $\flat$ /D

D $\flat$  maj9

E $\flat$

F

no chord



no chord

$\text{D}\flat\text{maj9}$   $\text{E}\flat$   $\text{F}$  no chord

$\text{D}\flat\text{maj9}$   $\text{E}\flat$   $\text{F}(\text{add9})$  no chord  $\text{D}\flat\text{maj9}$   $\text{E}\flat$

$\text{F}(\text{add9})$   $\text{F}$

There you are \_\_\_\_\_  
cast a - side, \_\_\_\_\_ you don't e - ven

$\text{C}/\text{E}$   $\text{E}\flat$

hold - ing her hand. \_\_\_\_\_  
know I'm a - live. \_\_\_\_\_

I am lost, \_  
You just walk on by, \_

B $\flat$ /D C/E F

dy - ing to un - der - stand. Did - n't I  
don't care to see me cry. And here I am

C/E E $\flat$




cher - ish you right? Don't you know  
still hold - ing on. I can't ac - cept

B $\flat$ /D no chord D $\flat$  maj9 E $\flat$




you were my life? E - ven though I try I can't let go.  
my world is gone.

F D $\flat$  maj9 E $\flat$




Some - thing in your eyes cap - tured my soul.

F  D $\flat$  maj9  E $\flat$  




And ev - 'ry night I see you in my dreams.

F  D $\flat$  maj9  E $\flat$   1 F 

You're all I know, I can't let go. Just

2 F  Fm  C/E 

Do you e - ven re - al - ize the sor -

Ab/E $\flat$   B $\flat$ /D  D $\flat$  maj7 

- row I have in - side ev - 'ry day of my

C7sus

C7

Fm

C/E

life?

Do you know the way it feels when all

Ab/Eb

Bb/D

Dbmaj7

you have just dies?

I try and try to de -

C7sus

C7

no chord

ny that I need you but still you re-main on my mind.

E - ven though I

Dmaj9

E

F#

try Oh, no I just can't get you out of my mind.

try I can't let go.

try I can't let go.

Some - thing in your



Dmaj9



E



F#



I nev-er can\_ say good - bye. \_ 'Cause ev - 'ry night I  
 of some-thing a - bout you \_ that I need so bad - ly. \_  
 eyes cap - tured\_ my soul. \_ Ev - 'ry night I

Dmaj9



E



F#



Dmaj9



E



see  
 see you in \_ my dreams. \_ You're all I know I can't\_ let go. \_

1



no chord

2 F#



E - ven though I

C#/E#



E



B/D#



# CRY FOR HELP

Words and Music by RICK ASTLEY  
and ROB FISHER

Moderately

G

C(add9)

F

*mf*

Dm9

G

C(add9)

F

Dm9

G

1 - She's tak - en my time, -  
2 - I wan-dered a - round

C(add9)

F

Dm9

con-vinced me she's fine  
the streets of this town

but when she leaves  
try - ing to find

I'm not so sure.  
sense in it all.

G C(add9)

It's al - ways the same, — she's play - ing her game —  
 The rain on my face, — it cov - ers the trace —

F Dm9

and when she goes — I'll — be — to — blame —  
 of all the tears — I've — had — to — waste —

Bm7 Cmaj7 Bm7 Cmaj7

Why won't she say — she needs — me? I know she's  
 Why must we hide — e - mo - tions? Why must we

G G7/F

not — as strong — as she — seems. — Why don't I see —  
 nev - er break — down and — cry? — All that I need —

C/E

G

G7/F

\_\_\_\_\_ her cry \_\_\_\_\_ for help? \_\_\_\_\_ Why don't I feel \_\_\_\_\_  
\_\_\_\_\_ is to cry \_\_\_\_\_ for help. \_\_\_\_\_ Some - bod - y, please \_\_\_\_\_

C/E

G

F(add9)

\_\_\_\_\_ her cry \_\_\_\_\_ for help? \_\_\_\_\_ Why don't I hear \_\_\_\_\_  
\_\_\_\_\_ hear me cry \_\_\_\_\_ for help. \_\_\_\_\_ All I can do \_\_\_\_\_

C

1 G

\_\_\_\_\_ her cry \_\_\_\_\_ for help? \_\_\_\_\_  
\_\_\_\_\_ is cry \_\_\_\_\_ for help. \_\_\_\_\_

C(add9)

F

Dm9



2 Am9 D Am9

D Am9 D

3 - No need to feel — a - shamed.

Am9 D G

Re-lease the pain — and cry — for help. (Bkgd. Vcls.:) Cry for help is

Cmaj9 F Dm7(add11)

all I need. — All I need — is a cry — for help.

Bm7 Cmaj7 Bm7 Cmaj7

Why must we hide e - mo - tions? Why must we

nev - er break down and cry? 4. All that I need 5. All that I need

C/E G G7/F C/E

is to cry for help. I will be there when you cry for help.  
is to cry for help. Some-bod - y, please hear me cry for help.

G F(add9) C

Why don't I hear her cry for help?  
All I can do is cry for help.

Repeat and Fade

# DON'T LET THE SUN GO DOWN ON ME

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slow beat



C/B $\flat$



F/A



C/G



The first system of musical notation for the piano introduction. It features a treble and bass staff in 4/4 time. The treble staff begins with a half note chord (C major) and a half note chord (C/Bb). The bass staff begins with a half note chord (C major) and a half note chord (C/Bb). The tempo is marked 'Slow beat'.



The second system of musical notation, featuring the vocal melody line. It begins with a half note chord (F major) and a half note chord (Dm major). The melody line starts with a half note (F) and a half note (Dm).

I can't light

no more of your dark -

The third system of musical notation, featuring the piano accompaniment. It begins with a half note chord (F major) and a half note chord (Dm major). The piano accompaniment starts with a half note (F) and a half note (Dm).



The fourth system of musical notation, featuring the vocal melody line. It begins with a half note chord (F/C major) and a half note chord (C major). The melody line starts with a half note (F) and a half note (C).

ness.

The fifth system of musical notation, featuring the piano accompaniment. It begins with a half note chord (F/C major) and a half note chord (C major). The piano accompaniment starts with a half note (F) and a half note (C).



The sixth system of musical notation, featuring the vocal melody line. It begins with a half note chord (F major) and a half note chord (C major). The melody line starts with a half note (F) and a half note (C).

All my pic - tures

seem to fade to black and white.

The seventh system of musical notation, featuring the piano accompaniment. It begins with a half note chord (F major) and a half note chord (C major). The piano accompaniment starts with a half note (F) and a half note (C).

Sheet music for guitar and piano. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for the guitar part.

**System 1:**

- Chords: G, C/G, G, C/G
- Lyrics: (none)

**System 2:**

- Chords: G, C/G, G7
- Lyrics: I'm grow - ing tired and time stands still be - fore.

**System 3:**

- Chords: F/C, C, C7/E, F, Bb/F
- Lyrics: me. Fro - zen here, -

**System 4:**

- Chords: F, G, C/G, G7
- Lyrics: on the lad - der of my life.



C/G  G7  C  F/C 

Too late — to save my - self from fall - ing.

C  C7/E  F  Bb/F 

I — took a chance

F  G  C/G  G 

and changed your way — of life. —

G7  C/G  G  F/C  C 

But you mis - read my mean-ing when I met — you. —

C7/E F

Closed the door and left me blind -

C/G G F/G

- ed by the light.

C C/Bb

Don't let the sun go down on me.

Am7 D7/F#

Al-though I search my-self, it's al-ways some-one else I see.

The musical score is written for guitar and piano. The guitar part is in C major, 4/4 time. The piano part is in C major, 4/4 time. The score is divided into four systems. The first system has two staves: a vocal melody and a piano accompaniment. The second system has two staves: a vocal melody and a piano accompaniment. The third system has two staves: a vocal melody and a piano accompaniment. The fourth system has two staves: a vocal melody and a piano accompaniment. Chord diagrams are provided for the guitar part. The lyrics are: 'Closed the door and left me blind - ed by the light. Don't let the sun go down on me. Al-though I search my-self, it's al-ways some-one else I see.'

C/G F/G G7

I'd just al - low a frag - ment of your life \_\_\_\_\_ to wan - der free.

C C/Bb

But

F/A Dm C/E F C/G F/G To Coda ⊕

los - ing ev - 'ry - thing \_\_\_\_\_ is like the sun go - ing down on \_\_\_\_\_

C C/Bb F/A C/G

me.






I can't find oh — the right ro -





man-tic line. — But see me once —





and see the way — I feel. —




Don't dis - card me just be - cause — you think —





C  C/E 

I mean\_ you harm. \_\_\_\_\_

3

F  C/G 

But these cuts\_ I have, \_\_\_\_\_ oh, they need love \_\_\_\_\_ to help\_ them

G  G7  D.S. al Coda

heal. \_\_\_\_\_

CODA  C 

me. \_\_\_\_\_

C/Bb  F/A  Ab  Bb  C 

# DOWNTOWN TRAIN

Words and Music by  
TOM WAITS

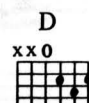
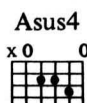
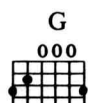
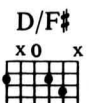
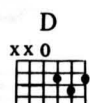
Moderate beat

Verse:

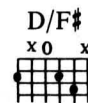
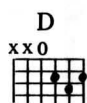
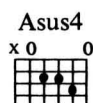
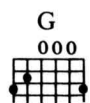


1. Out-side an - oth - er yel - low moon\_

*mf*



has punched a hole in the night - time, yes. — I



climb through the win - dow and down to the street. I'm

G Asus4 G Asus4 A

000 x0 0 000 x0 0 0 0

shin - ing like a new dime. — The down-town trains are full

G Asus4 G/B

000 x0 0 x 00

with all those Brook-lyn girls, — They try so hard to

A/C# D

x x xx0

break out of their lit - tle worlds. 2. You wave your hand —

G Asus4 D D/F#

000 x0 0 xx0 x0 x

— and they scat - ter — like crows, — They have







noth- ing that will ev- er cap- ture your heart. They're just thorns with- out — the rose...







Be care - ful of them — in the dark. — Oh, if I






was the one, You chose to be your on - ly one. Oh, ba - by,




can't you hear me now, can't you hear me now. — Will I see you to - night.

Chorus:  


can't you hear me now, can't you hear me now. — Will I see you to - night.

f

G 000 D xx 0 G 000 D xx 0 D/F# x 0 x

on a down-town train. Ev - 'ry

3 3

G 000 Em7 0 0 0 G/A x 0 Verse: D xx 0

night it's just the same, You leave me lone - ly now. — 3. I know your

mf

G 000 Asus4 x 0 0 D xx 0 D/F# x 0 x G 000 Asus4 x 0 0

win-dow and I know it's late. I know — your stairs and your door-way. —

D xx 0 G 000 Asus4 x 0 0 D xx 0 D/F# x 0 x

I walk down your street and past your gate. — I stand by the

3 3



G 000 Asus4 x0 0 G 000 A x0 0

light at the four-way.— You watch them as they fall, Oh

G 000 Asus4 x0 0 A x0 0 G/B x 00

ba-by, they all have heart attacks. They stay at the car-ni-val, But they'll

Chorus:

A/C# x x 0 D xx 0 G 000

nev-er win— you back. Will I see you to-night

D xx 0 D/F# x0 x G 000 D xx 0

on a down-town train,— Where ev-'ry night,






ev - 'ry night it's just the same. Oh ba - by,





will I see you to - night on a down - town






train? All of my dreams just fall like rain,—





oh ba - by, on a down - town train.

*rall.*

# FOREVER IN LOVE

By KENNY G

Tenderly

First system of music for piano. The key signature is one flat (Bb) and the time signature is 4/4. The tempo/mood is marked "Tenderly". The dynamics are marked "mf". The first measure has a chord of F major. The second measure has a chord of Am. The third measure has a chord of Bb. The instruction "With pedal" is written below the first measure.

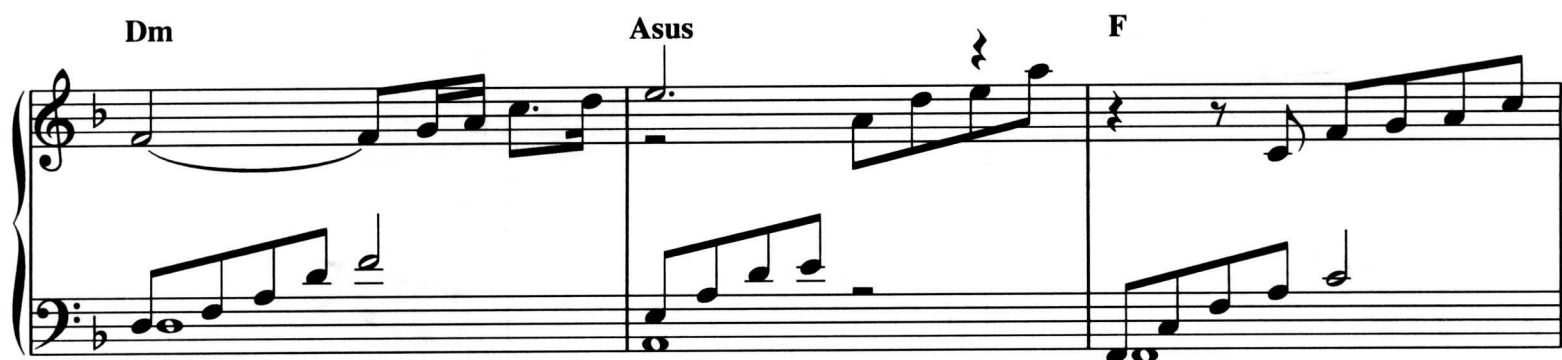
Second system of music for piano. It consists of two measures, each with a first and second ending bracket. The first measure has a chord of C. The second measure has a chord of C. The third measure has a chord of F and is marked with a double bar line and a repeat sign. The instruction "(D.S. - Sax solo ad lib.)" is written below the third measure.

Third system of music for piano. The first measure has a chord of Am. The second measure has a chord of Bb and a triplet of eighth notes. The third measure has a chord of C and a triplet of eighth notes. The instruction "(D.S. - Sax solo ad lib.)" is written below the third measure.

Fourth system of music for piano. The first measure has a chord of F. The second measure has a chord of Am. The third measure has a chord of Bb and a triplet of eighth notes. The instruction "(D.S. - Sax solo ad lib.)" is written below the third measure.



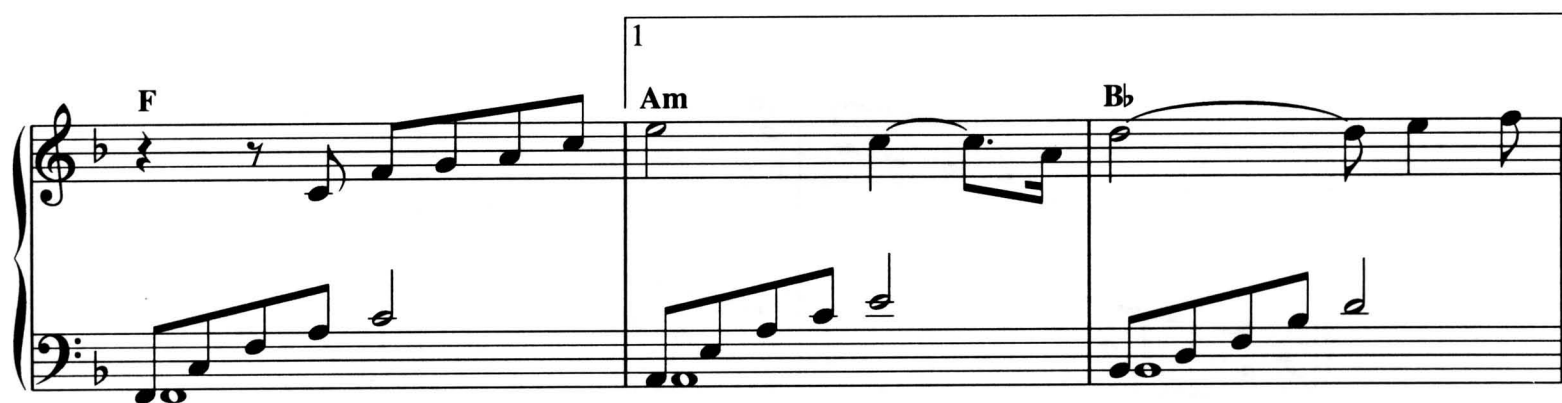
First system of musical notation. The key signature has two flats (B-flat and E-flat). The system consists of two measures. The first measure is marked with a C chord and contains the instruction *(D.S. - Solo ends)*. The second measure is marked with a B-flat chord. The melody is in the treble clef, and the bass line is in the bass clef.



Second system of musical notation. The system consists of two measures. The first measure is marked with a Dm chord. The second measure is marked with an Asus chord. The melody is in the treble clef, and the bass line is in the bass clef.



Third system of musical notation. The system consists of two measures. The first measure is marked with an Am chord. The second measure is marked with a B-flat chord. The melody is in the treble clef, and the bass line is in the bass clef. The system ends with the instruction *To Coda* and a Coda symbol.



Fourth system of musical notation. The system consists of two measures. The first measure is marked with an F chord. The second measure is marked with an Am chord. The melody is in the treble clef, and the bass line is in the bass clef. A first ending bracket labeled '1' spans the second measure.



Fifth system of musical notation. The system consists of two measures. The first measure is marked with a C chord. The second measure is marked with an Am chord. The melody is in the treble clef, and the bass line is in the bass clef. A second ending bracket labeled '2' spans the second measure.

First system of piano music. The treble clef staff contains a melody with a dotted quarter note and an eighth note. The bass clef staff contains a bass line with a dotted quarter note and an eighth note. Chords are indicated above the staff: C, F, and Am. A bracketed annotation "(Sax fills - ad lib.)" is placed below the treble staff between the F and Am chords.

Second system of piano music. The treble clef staff contains a melody with a dotted quarter note and an eighth note. The bass clef staff contains a bass line with a dotted quarter note and an eighth note. Chords are indicated above the staff: Bb, C, and F.

Third system of piano music. The treble clef staff contains a melody with a dotted quarter note and an eighth note. The bass clef staff contains a bass line with a dotted quarter note and an eighth note. Chords are indicated above the staff: Am, Bb, C, and D.S. al Coda.

CODA section of piano music. The treble clef staff contains a melody with a dotted quarter note and an eighth note. The bass clef staff contains a bass line with a dotted quarter note and an eighth note. Chords are indicated above the staff: F, Am, and Bb.

Fourth system of piano music. The treble clef staff contains a melody with a dotted quarter note and an eighth note. The bass clef staff contains a bass line with a dotted quarter note and an eighth note. Chords are indicated above the staff: C, F, and Am.



First system of musical notation. Chords: B $\flat$ , C, F.

Second system of musical notation. Chords: Am, B $\flat$ , C.

Third system of musical notation. Chords: F, Am, B $\flat$ .

Fourth system of musical notation. Chords: C, F, Am. Includes the instruction: (Sax solo ad lib.)

Fifth system of musical notation. Chords: B $\flat$ , C. Ends with the instruction: Repeat and Fade.

# FROM A DISTANCE

Words and Music by  
JULIE GOLD

Moderately slow



*mf*



From a dis - tance the world — looks  
 dis - tance we — all  
 dis - tance you — look



blue and — green, — and the snow - capped moun - tains white. From a  
 have e - nough, — and — no — one is — in need. There are  
 like my — friend, — e - ven though — we are — at war. From a

*Play 1st time only*



D7sus4



dis - tance the o - cean ——— meets ——— the stream, ——— and the

*Play 2nd and 3rd times only*



D7sus4



no guns, no ——— bombs, no ——— dis - eas - es, no  
dis - tance I ——— can't com - pre - hend ——— what



D7sus4



ea - gle ——— takes ——— to flight. From — a  
hun - gry ——— mouths ——— to feed. From — a  
all — this — war — is for. From — a

C D7sus4 Em

dis - tance there is har - mo - ny, and it -  
 dis - tance we are in - stru - ments, march - ing  
 dis - tance there is har - mo - ny, and it

C Bm D7sus4 D

ech - oes through the land. It's the  
 in a com - mon band. Play - ing  
 ech - oes through the land. It's the

C G C G To Coda

voice of hope, it's the voice of peace, it's the  
 songs of hope, play - ing songs of peace, they're the  
 hope of hopes, it's the love of loves, it's the

1.

C D7sus4 G D/G C/G G Csus2 D

voice of ev - 'ry man. From a  
songs of ev - 'ry

2. G D/G G C D7sus4 G Em

man. God— is watch-ing us, — God— is watch-ing us, God— is

Am7 D7sus4 G D/G C/G G Csus2 D

watch-ing us from a dis-tance. —

G G/B Csus2 D7sus4 G G/B



Csus2



D



G



D/G



C/G



G



Csus2



D

*D.S. al Coda*

From a

*tr.*

Coda



D7sus4



heart of ev - 'ry man. It's the

hope of hopes, it's the love of loves, it's the



song of ev - 'ry man.



song of ev - 'ry man.

# HAVE I TOLD YOU LATELY

Words and Music by  
VAN MORRISON

Slowly, with expression

*mf*

B $\flat$  Dm7 E $\flat$ maj7 E $\flat$ /F B $\flat$  Dm7

E $\flat$  E $\flat$ /F B $\flat$  Dm7 E $\flat$  E $\flat$ /F

B $\flat$  Dm7 E $\flat$  E $\flat$ /F

E $\flat$ maj7 Dm7

Have I told — you late-ly that I love you? Have I

told you there's no one else — a - bove — you?

Fill my heart — with glad - ness, take a - way all — my sad - ness,

Cm7 Bb Eb/F

ease my trou-les that's\_\_ what you do. 1. For the  
2. Instrumental

Bb Dm7 Eb Eb/F

morn - in' sun in all\_\_ it's glo - ry greets the

Bb Dm7 Eb Eb/F

day with hope and com-fort, too.\_\_

Ebmaj7 Dm7

You fill my life with laugh - ter and some-how you make it bet - ter,

Cm7 Eb/F Bb Cm7 Bb/D

ease my trou- bles that's — what you do. } Solo ends }

Ebmaj7

There's a love that's di - vine and it's yours and it's mine —

Dm7 Cm7 Dm7 Ebmaj7

— like the sun. And at the end of the day

Dm7 Eb/F

we should give thanks and pray — to the one, — to the one. — Have I

2 Eb/F Bb Dm7

to the one. — And have I told — you late - ly that I

love you? Have I told you there's no one else — a -

bove you? You fill my heart — with glad - ness,

take a - way — my sad - ness, ease my trou-bles that's — what you



Bb

Cm7

Bb/D

Ebmaj7

do.

Take a - way all — my sad - ness,

fill my life — with glad - ness,

ease my trou-les that's — what you do.

Take a - way all — my sad - ness,

fill my heart with glad - ness,

ease my trou-les that's — what you do.

rall.

# HAZARD

Words and Music by  
RICHARD MARX

Moderately

Gm



F/A



Bb



Cm



Cm/Bb



Gm



Gmsus2



1. My

Gm



moth - er came to Haz - ard when I \_\_\_\_\_ was just sev - en.  
2. No one un - der - stood \_\_\_\_\_ what I felt \_\_\_\_\_ for Mar - y.

*q. Instrumental*

E - ven then \_\_\_\_\_ the folks \_\_\_\_\_ in the town \_\_\_\_\_ said with  
No one cared \_\_\_\_\_ un - til \_\_\_\_\_ the night \_\_\_\_\_ she went out

F

C

prej - u - diced eyes, \_\_\_\_\_  
walk - ing a - lone \_\_\_\_\_

"That boy's not right."  
and nev - er came home. \_\_\_\_\_

Gm

3fr

Three years a - go \_\_\_\_\_ when I  
Man with a badge \_\_\_\_\_ came

came to know Mar - y, \_\_\_\_\_  
knock - ing next morn - ing.


first time \_\_\_\_\_ that some -  
Here I was \_\_\_\_\_ sur - round -

F

- one looked \_\_\_\_\_ be - yond the  
- ed by a thou - sand

ru - mors and the lies \_\_\_\_\_  
fin - gers sud - den - ly \_\_\_\_\_


C



and saw the man in at - side. 1. We  
point - ed right in at me. 2., 5 I

*Instrumental ends*

E $\flat$  3fr



used swear to walk down by the  
I left her by the

B $\flat$



riv - er. She  
riv - er. I

E $\flat$  3fr



loved swear to watch the sun go down.  
I left her safe and sound.

Gm 3fr



8

**E $\flat$**  3fr

We I used loved need to walk a - long the  
to make it to the

**B $\flat$ /D** **Gm** 3fr **F**

riv - er and dream our way -  
riv - er and leave this old

**E $\flat$**  3fr **Gm** 3fr **Dm7** To Coda ⊕

— out of this town.  
— Ne - bras - ka town.

**F** **E $\flat$**  3fr

*f* 3 I think a - bout my life gone by and



Gm 3fr F

how it's done me wrong.

Eb 3fr

There's no es - cape for me this time.

Bb/D Eb 3fr Bb/F F

All of my res - cues are gone, long gone. —

D.S. al Coda

CODA Gm 3fr

Repeat and Fade

# HOLD ON

Words and Music by CARNIE WILSON,  
CHYNNA PHILLIPS and GLEN BALLARD

## Moderate Rock

**F** **C/F** **Bb(add9)/F** **C/F** **F** **C/F** **Bb(add9)/F**

*mf*

**F** **C/F** **Bb/F** **F** **F/E** **Dm7** **Bb**

I know there's pain. — Why do you lock your-self up in these chains? —  
You could sus - tain. — Mm, — or are you com-f'rta- ble with the pain?

**Bb/C** **F** **C/F** **Bb/F** **C/F**

— No one can change — your life ex - cept — for you. Don't  
You've got no one to blame — for your un - hap - pi-ness. No, ba - by,

**F** **C/F** **Bb/F** **C**

ev - er let an - y - one step all o - ver you. — Just  
you got your - self in - to your own mess, ooh, —

F C/F B $\flat$ /F C/E

o - pen your heart and your mind, mm. ba - by.  
let - tin' your wor - ries pass you by,

Dm F(add9)/A B $\flat$  B $\flat$ /C

Is it real-ly fair to feel this way in - side? Woh, }  
Don't you think it's worth your time to change your mind? No, no, }

F B $\flat$ /F C/F F

Some day some - bod-y's gon-na make you wan-na turn a-round and say good-bye.

B $\flat$ /F C/F F

Un-til then ba - by, are you gon-na let him hold you down and make you cry? Don't you know




 To Coda 

don't you know      things could change?      Things-'ll go   your way      if you hold \_\_\_\_\_








\_\_\_\_\_ on \_\_\_\_\_ for one more day. \_\_\_\_\_ Can you hold \_\_\_\_\_ on \_\_\_\_\_ for one



 1  
no chord

more day?      Things-'ll go \_\_\_\_\_ your way. \_\_\_\_\_      Hold on for one more day.









2

no chord

F C/F B $\flat$ /F

Hold on for one more day. I know that there is pain, but ya

C/F F C/F B $\flat$ /F

hold on for one more day, and ya break free from the chains.

F C/F B $\flat$ /F C/F

Yeah, I know that there is pain, but ya hold on for one more day, and ya

D.S. al Coda

CODA

B $\flat$  F/A

on for one



Gm7 Gm7/C F Bb/F C/F F

more day, — yeah. Hold — on. —

Bb/F C/F F Bb/F

Don't you know, things could change?

C/F F Bb F/A

Things could go your way if you hold — on — for one

Gm7 Gm7/C F Bb/F C/F F

more day, — if you hold — on. — Can you hold on? —

Repeat ad lib. and Fade

# HOW AM I SUPPOSED TO LIVE WITHOUT YOU

Words and Music by MICHAEL BOLTON  
and DOUG JAMES

**Slowly** *mf*

**Chords:** Ebmaj7, F/Eb, Bb/D, F/G, Gm7, Ebmaj7, F/Eb, Bbadd9/D, D7b9, Bb, F/A, Eb/G, Ebm/Gb, Bb/F, F7/Eb, Bb/D, F/C, Bb

I could hard-ly be - lieve it when I  
I'm too proud for cry - ing, did - n't

heard the news - to - day - I had to come - and get it straight - from you -  
come here to break down. - It's just a dream of mine - is com - in' to - an end -

They said you are leav - in' some-one's  
And how can I blame - you when I

F/A E $\flat$ /G E $\flat$ m/G $\flat$  F

swept your heart a - way from the look up - on your face I see it's true.  
 built my world a-round the hope that one day we'd be so much more than

C7/E F F/E $\flat$  B $\flat$

friends? So tell me all a-bout it, tell me 'bout the plans you're mak-  
 I don't want to know the price I'm gon-na pay for dream-

E $\flat$ maj7 B $\flat$ /D Cm7 Gm7 Dm7

- in' oh tell me one thing more be - fore I go -  
 - in' oh e-ven now it's more than I can take.

E $\flat$  Fsus F E $\flat$ maj7 F/E $\flat$

Tell me how am I sup-posed to live with-out



Ebmaj7      F/Eb      Bb/D      D7b9      D7

is \_\_\_\_\_ gone? \_

2 Cm7      Bb/D      Ebmaj7      Eb/F      Bb      Bb/D

all that I've \_\_\_\_\_ been liv - ing for \_ is \_\_\_\_\_ gone? \_

Ebmaj7      Eb/F      Gm7      Ebmaj7      Eb/F      F/A

Bb      Bb/D      Eb      Eb/F      Gm7      F/A



B/F#



F#



F#/E



B/D#



Now

I don't wan-na know the price\_ I'm gon-na pay for dream-

Emaj7



B/D#



C#m7



G#m7



B/D#



- in', \_\_\_\_\_ oh \_\_\_\_\_

now that your \_\_\_\_\_ dream has come true. \_

C#m7



F#7sus



Emaj7



F#/E



Tell me: How am I \_\_\_\_\_ sup-posed \_\_\_\_\_ to live \_\_\_\_\_ with-out

D#m7



G#m7



Emaj7



F#/E



\_\_\_\_\_ you, \_\_\_\_\_

now that I've been \_ lov - in' you \_ so



D#m7



A/B



B



Emaj7



F#/E



long? \_\_\_\_\_

How am I sup - posed \_\_\_\_\_ to live \_\_\_\_\_

D#m7



G#m7



C#m7



B/D#



Emaj7



\_\_\_\_\_ with-out \_\_\_\_\_ you. \_\_\_\_\_

How am I \_\_\_\_\_ sup - posed \_\_\_\_\_ to car - ry on \_\_\_\_\_



F#/G#



G#m7



C#m7



B/D#



Emaj7



E/F#



when all that I've \_\_\_\_\_ been liv - in' for is

Emaj7



F#/E



B/D#



C#m7



Badd9



gone? \_\_\_\_\_

8e

# I DON'T WANNA CRY

Words and Music by MARIAH CAREY  
and NARADA MICHAEL WALDEN

**Tenderly**

**F#m** **Bm** **F#m/A** **C#7sus/G#** **F#m**

*mf*

**Bm** **F#m/C#** **C#7sus** **F#m**

**F#m** **Bm** **F#m/A** **C#7sus/G#**

Once a - gain \_ we sit \_ in si - lence. \_  
Too far a - part \_ to bridge the dis - tance, \_

Af - ter all \_ is said \_ and done,  
but some-thing keeps \_ us hang - ing on \_ and on \_

F#m

Bm

F#m/A

C#7sus/G#

on - ly emp - ti - ness in - side us. \_\_\_\_\_  
 pre-tend - ing not to know the dif - 'rence, \_\_\_\_\_

F#m

Bm

F#m/A

C#7sus

Ba - by, look what we've be - come, oh. \_\_\_\_\_  
 de - ny - ing what we had is gone. \_\_\_\_\_

E

Bm7

A

We can make a mil - lion prom - is - es, but we still won't change. \_\_\_\_\_  
 Ev - 'ry mo - ment we're to - geth - er it's just - break - ing me down. \_\_\_\_\_

E D/E E

It is - n't right to stay to- geth - er when you on - ly bring each oth - er pain.  
 I know we swore it was for - ev - er, but it hurts too much to stay a - round.

A E/G#

I don't wan - na cry, don't wan - na cry.

G F#sus F#/A#

Noth - ing in the world could take us back to where we used to be. Though I've giv -

Bm7 A/C# Dmaj9 E F#m

- en you my heart and soul, (giv - en you my heart and soul,) I must find

Bm7



A/C#



Dmaj7



no chord

— a way — of a - let - ting — go 'cause ba - by, I — don't — wan - na

F#m



Bm



F#m/A C#7sus/G#



cry. —

Ooh. —

I don't wan-na cry. —

I don't wan-na cry, —

no, — no. —

1

Bm



F#m/C#



C#7sus



2 Bm



F#m/C#



C#7sus



Esus



Bm7



A/C#



All the mag - ic's gone. — There's just a sha-dow of a mem - o - ry. —






Some-thing just \_ went wrong. We can't go on make be-liev - ing, \_\_\_\_\_






no chord

on make be-liev-ing \_\_\_\_\_ 'cause I don't wan - na cry, \_\_\_\_\_ don't wan - na cry. —





Noth-ing in the world could take \_ us back \_\_\_\_\_ to where we used \_ to be. \_\_\_\_\_ Though I've giv -







- en you \_ my heart \_ and soul, \_\_\_\_\_ (giv - en you \_ my heart \_ and soul) and I've giv -



Cm7  Bb/D  Ebmaj9  F  Gm 

- en you \_ my heart \_ and soul, \_ (giv - en you \_ my heart \_ and soul,) I must find \_

Cm7  Bb/D  Ebmaj7  F  Gm 

\_ a way \_ of let - ting go 'cause ba - by, \_ I \_ don't \_ wan - na cry. \_

Cm  Gm/Bb  D7sus/A  Gm  Cm  Gm/D  D7sus 

cry. \_ I don't

Gm  Cm  Gm/Bb  D7sus/A  Gm 

wan-na cry. \_ I \_ don't \_ wan - na \_ cry. \_

*molto rit.*

# I DON'T WANNA FIGHT

(From The Touchstone Motion Picture "WHAT'S LOVE GOT TO DO WITH IT")

Words and Music by BILLY LAWRIE,  
LULU FRIEDA and STEVE Du BERRY

Moderate beat, but not too fast

Gsus2



*mf*

A7sus

D

D/F#



There's a pale — moon in the sky, the kind you make your  
I hear a whis-per in the air, that sim - ply /does-n't

G

A

Dsus


D



wish - es on; —  
both - er me. —


like the light — in your eyes, —  
Can't you see — that I don't care, —

D/F# G



the one I build my dreams up - on.  
or are you look - ing right through me?

Em7 D/F# D



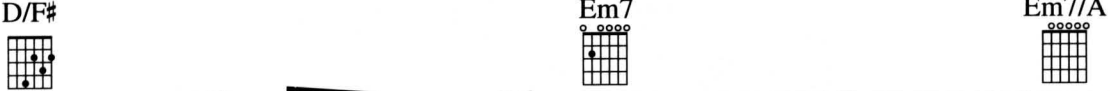
It's not there an - y long - er,  
It seems to me that late - ly,  
some - thing hap - pened some - where and we  
you look at me the wrong way and I

Em7 D/F# G



both know why. —  
start to cry. —  
But me, I'm get - ting stron - ger. —  
Could it be that may - be, — this

D/F# Em7 Em7/A



We must stop pre - tend - ing, I can't live this lie. —  
cra - zy sit - u - a - tion is the rea - son why? — }

**D** **Em7**

*(D.S.) part.* I don't care who's wrong or right. I don't real - ly wan - na

*(Instrumental solo)*

**Asus A Gsus2 D**

fight no more, \_ too much \_ talk-ing, babe. Let's sleep on it to -

**Em7 Asus A**

night. I don't real - ly wan - na fight no more, \_ } this is

**1 Gsus2**

time for \_ let - ting \_ go. \_

A7sus

2,3  
Gsus2

D



tired of all these games. Oh ba - by, don't you  
Solo ends Oh ba - by, don't you

Em7



Asus



A



Gsus2



know that I don't wan-na hurt no more? This time, I'm walk-ing, babe.  
know no, I don't wan-na hurt no more? Too much talk-ing, babe.

D



Em7



Asus



A



Don't care now who's to blame. } I don't real-ly wan-na fight no more, this is  
So, let's sleep on it to - night. }

Gsus2



To Coda ⊕

D



time for let - ting go.

Am7 Gsus G Dsus D

Hang-ing on to the past, it on - ly stands in our way. -

C(add2) Am7 Gsus G

We have to grow for our love to last, -

D.S. al Coda

D/F# Em7 Em7/A

but we just grew a -

CODA

D

Em7 A7sus A7 Gsus2

Repeat and Fade

This is time for let - ting go. -



# IF YOU ASKED ME TO

Words and Music by  
DIANE WARREN

Moderately slow


*mp*

*With pedal as needed*

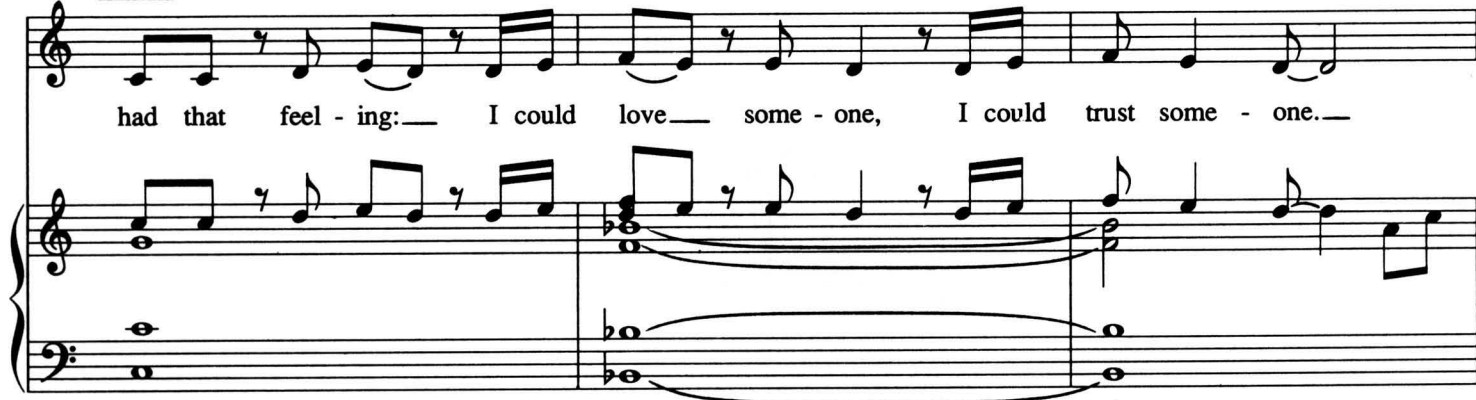
Used to be that I be - lieved in some - thing,

used to be that I be - lieved in love. It's been a long time since I've

**C5** 3fr. **Bb**



had that feel - ing: — I could love — some - one, I could trust some - one. —



**Em7** **Am7**



I said I'd nev - er let no - bod - y near my heart a - gain, — dar - lin', —




**Bbmaj7** **Dm/G** x




I said I'd nev - er let no - bod - y in. — But



**F(addG)** **C(addD)** **F(addG)**



if you asked me to, I just might — change my mind and let you







No Chord

in my life for - ev - er. — If you asked me to, I just might





give my heart and stay here in your arms for - ev - er. — If you





asked me to... — If you — asked me to...





To Coda





Some - how ev - er since I've been — a - round — you can't go back to be - ing





on my own. — Can't help feel - ing, dar - ling, since I've found you — that I've





found — my home, — that I'm fin - al - ly home. — I said I'd nev - er let no - bod - y get too






close to me, — dar - ling. — I said I need - ed, need - ed to be free. — But

*D.S. al Coda* 

Coda



ask me to... I will give my world \_\_\_\_\_ to



you, ba - by. I need you now. \_\_\_\_\_ Ask me to; \_\_\_\_\_ I'll do



an - y - thing for you, ba - by, — for you, ba - by. —

Repeat and fade



N.C.

If you asked me to...  
(Background Vocal)

I'd let you in my life for - ev - er.  
(Lead Vocal ad lib after 1st time)



# I'LL REMEMBER

(From The Film "WITH HONORS")

Words and Music by RICHARD PAGE,  
PAT LEONARD and MADONNA CICCONE

Moderate ballad

C(add9)

D

C

D7

C(add9)

D

Bm

A(add4)

mf

C(add9)

D

A

Bm

G

D/F#

Say good - bye, —  
In - side —

not know - ing when — the truth — in my — whole life —  
I was a child — that could — not mend — a bro -

Em7

A

C(add9)

D

A

Bm

— be - gan. —  
— ken wing. —

Say good - bye, —  
Out - side —

not know - ing how — to cry. —  
I looked for a way — to teach —

G

D/F#

Em7

D

G

— You taught — me that. — }  
— my heart — to sing. — }

And I'll re - mem - ber — the



Bm7 2fr A D G A Bm

strength  
love  
love

that you gave \_ me now that I'm stand - ing on my \_ own. I'll \_ re -

D G Bm A

To Coda 1

mem - ber \_ the way that you { saved \_  
changed \_  
changed \_ } me. I'll re-mem-ber..

C(add9) D C D7 C(add9) D Bm A(add4)

2 C(add9) D C D7

I'll re-mem-ber.

Bm Asus G D Em7 A

I learned \_ to let go \_ of the il - lu - sion that

G C D Bm7 A G D

we can \_ pos - sess. \_ I learned \_ to let go. \_ I

Em A7 C(add9)

trav - el in still - ness \_ and I re-mem - ber \_

D C D7

hap - pi - ness. \_ I'll re-mem - ber. \_

C(add9) D Bm A(add4) C(add9) D

Mmm. \_\_\_\_\_ I'll re-mem-ber..

C D7 C(add9) D Bm A(add4) D.S. al Coda

Mmm. \_\_\_\_\_ And I'll re -

CODA C(add9) D

I'll re-mem - ber. \_\_\_\_\_

C D7 C(add9) D Bm A Repeat and Fade

Nev-er, nev-er been a-fraid to cry. Nev-er, nev-er have a rea-son why. I'll re-mem-ber..

# LOVE TAKES TIME

Words and Music by MARIAH CAREY  
and BEN MARGULIES

Slowly

B

F#/A#

G#m

D#m/F#

C#m7

B/D#

F#sus

F#

B

F#/A#

I had it all but I  
Los - ing my mind from this

G#m

D#m/F#

C#m7

B/D#

let it slip a way. hol - low in my heart. Could-n't see I treat - ed you  
Sud-den-ly I'm so in -





F#sus F# B F#/A#




wrong. Now I wan-der a - round — feel-ing  
- com-plete, \_\_\_\_\_ yeah. \_\_\_\_\_ Lord, I'm need - ing you now. \_\_\_\_\_ Tell me








G#m D#m/F# C#m7 B/D#




down \_\_\_\_\_ and cold \_\_\_\_\_ try - ing to be - lieve \_\_\_\_\_ that  
how \_\_\_\_\_ to stop the \_\_\_\_\_ rain. Tears are fall-ing down \_\_\_\_\_ end-less -








F#sus F# G#m E F#




— you're gone. Love takes time to heal —  
ly. }



D#m7 G#m7 F# E F#



— when you're hurt-ing so — much. Could-n't see that I — was blind — to

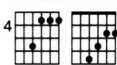




D#7/G



G#m F#



E



F#



D#7/G



G#m



To Coda ⊕

let you \_ go. \_ I can't es-cape the pain. \_ in - side \_ 'cause love \_ takes \_ time. \_

I don't want to be here.

I don't want to be \_ here \_ a-lone. \_

C#m7



F#7sus



1 B F#/A# C#m7 B/D# E(add9)

2 B C#m7b5 B/D#

Oo. \_

D#7sus



D#7



G#m



D#7sus



D#7



You might say \_ that it's o-ver. \_

You might say \_ that you don't.



G#m D#7sus D#7 G#m

care. Oh. You might say you don't miss me, you don't need me. But I

C#m7 Emaj7/F# D.S. al Coda

know that you do and I feel that you do in - side.

CODA C#m7 F#7sus

I don't want to be there. I don't want to be there a - lone.

B F#/A# C#m7 B/D# E(add9) B(add9)

*rit.*

# THE ONE

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderate Rock

D/C

C(add9)

D/C

The first system of piano accompaniment is in 4/4 time, key of B-flat major. The right hand starts with a D/C chord (B-flat, D, F, A) marked *mp*, followed by a C(add9) chord (B-flat, C, D, E, F, A) and then a D/C chord. The left hand plays a simple bass line of quarter notes: B-flat, D, F, A, B-flat, D, F, A.

C(add9)

D/C

C(add9)

The second system continues the piano accompaniment. The right hand features a C(add9) chord, followed by a D/C chord, and then another C(add9) chord. The left hand continues with the same bass line pattern.

D/C

C(add9)

The third system of piano accompaniment shows the right hand with a D/C chord and a C(add9) chord. The left hand continues with the same bass line pattern.

D/C



C(add9)

The fourth system includes the vocal melody and lyrics. The right hand plays the vocal line, and the left hand provides piano accompaniment. The lyrics are: "I saw you danc - in' out the o - cean, / There are car - a - vans we fol - low,".

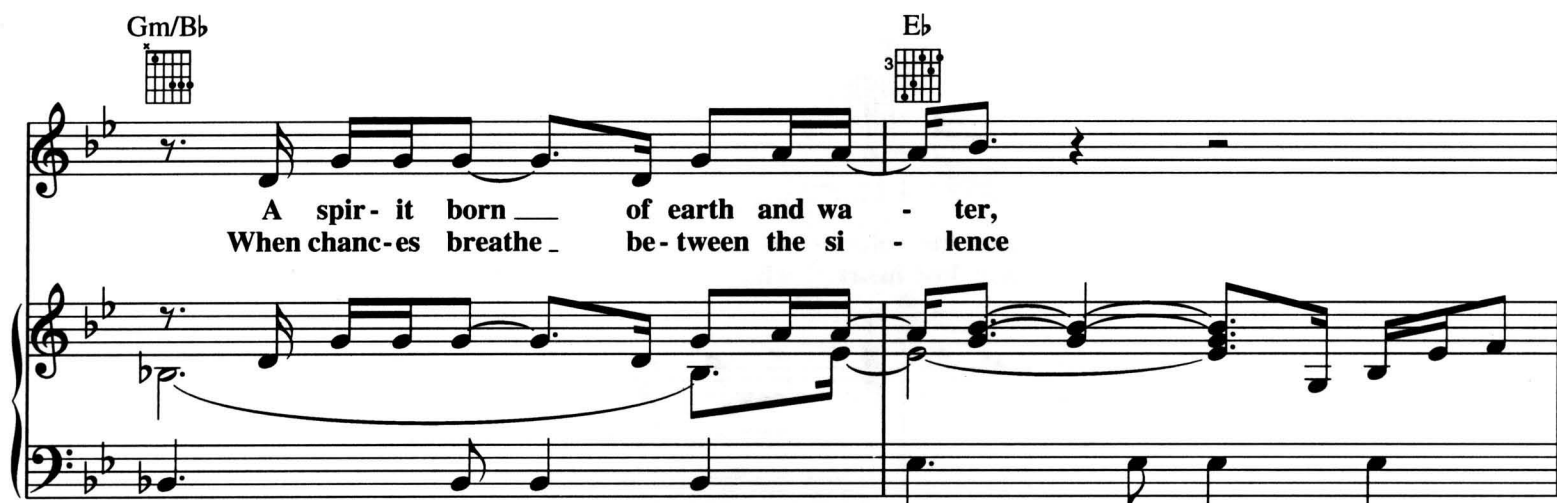
D/C  G/B 

run - nin' fast \_\_\_\_\_ a - long the sand. \_\_\_\_\_  
 drunk-en nights \_\_\_\_\_ in dark ho - tels. \_\_\_\_\_



Gm/Bb  Eb 



A spir - it born \_\_\_\_\_ of earth and wa - ter,  
 When chanc-es breathe \_\_\_\_\_ be - tween the si - lence



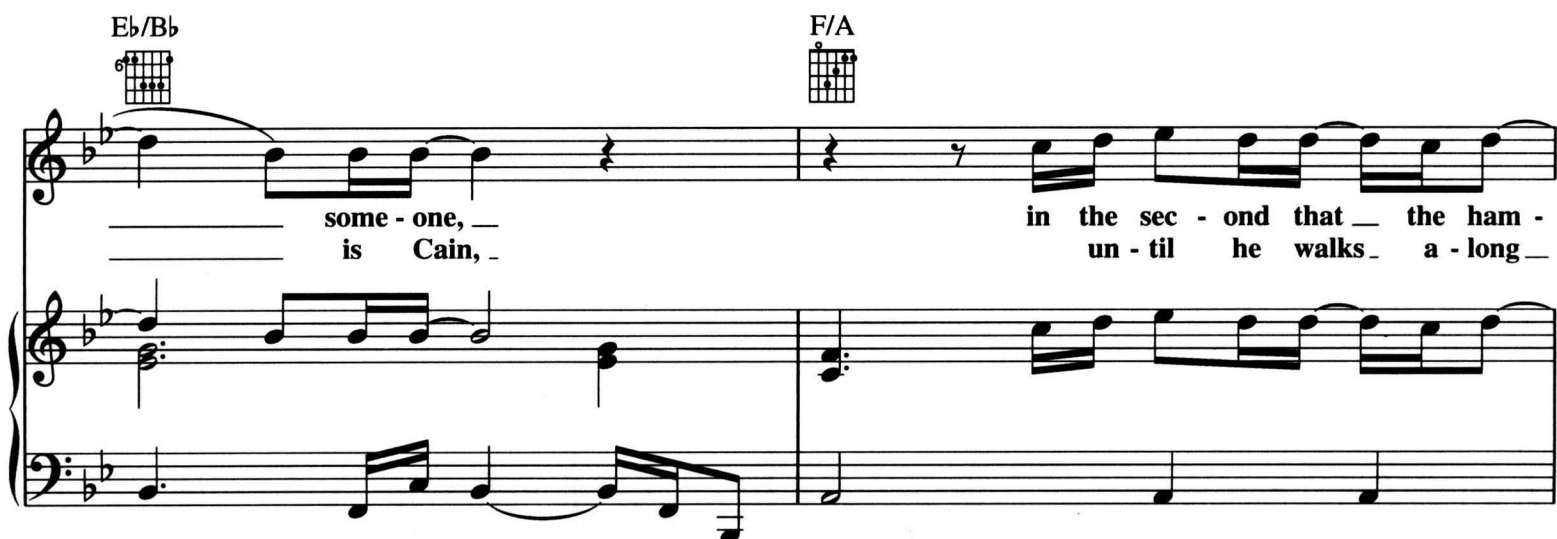
F  F7  Bb 

fire fly - in' from your hands. \_\_\_\_\_ In the in - stant that you love \_\_\_\_\_  
 where sex and love no long - er gel. \_\_\_\_\_ For each man in his time \_\_\_\_\_



Eb/Bb  F/A 

\_\_\_\_\_ some - one, \_\_\_\_\_ in the sec - ond that \_\_\_\_\_ the ham -  
 \_\_\_\_\_ is Cain, \_\_\_\_\_ un - til he walks \_\_\_\_\_ a - long \_\_\_\_\_



B $\flat$  Fm/A $\flat$

- mer hits, — re - al - i - ty — runs up —  
the beach — and sees his fu - ture in — the wa -

G7 F/A G7/B Cm B $\flat$ /E $\flat$  F F7/A

— your spine — and the piec - es — fi - n'ly fit. — }  
- ter — a long lost heart with - in his reach. — }

B $\flat$  D7/F $\sharp$

And all I ev - er need - ed — was — the one, —

Gm Gm/F

like free - dom feels — where wild hors - es run.

G $\flat$ B $\flat$ /F

When stars col - lide \_

like you \_ and I, \_

no

B $\flat$ 9E $\flat$ B $\flat$ /D

sha -

dows \_

block the

sun. \_

Cm7



Cm7/F



F



1

B $\flat$ (add9)

You're all I've ev - er need-ed, \_

ba - by, you're the one. \_

2

B $\flat$ (add9)

D/C



C(add9)



First system of musical notation. It consists of a single treble clef staff with a key signature of two flats (Bb and Eb). The staff contains two measures of whole rests. Above the first measure is a guitar chord diagram for D/C, and above the second measure is a guitar chord diagram for C(add9).

D/C




G/B




Second system of musical notation. It consists of a grand staff with treble and bass clefs. The key signature is two flats. The first measure contains a complex melodic line in the treble and a simple bass line. The second measure contains a complex melodic line in the treble and a simple bass line. Above the first measure is a guitar chord diagram for D/C, and above the second measure is a guitar chord diagram for G/B.

Gm/Bb




Eb



Third system of musical notation. It consists of a grand staff with treble and bass clefs. The key signature is two flats. The first measure contains a complex melodic line in the treble and a simple bass line. The second measure contains a complex melodic line in the treble and a simple bass line. Above the first measure is a guitar chord diagram for Gm/Bb, and above the second measure is a guitar chord diagram for Eb.

F



Fourth system of musical notation. It consists of a grand staff with treble and bass clefs. The key signature is two flats. The first measure contains a complex melodic line in the treble and a simple bass line. The second measure contains a complex melodic line in the treble and a simple bass line. Above the first measure is a guitar chord diagram for F.



Bb



D7/F#



And all I ev - er need - ed \_\_\_\_\_ was the one,

Gm



Gm/F



like free-dom feels \_ where wild hors - es run.

Gb



Bb/F



When stars col - lide \_ like you \_ and I, \_\_\_\_\_ no

Bb9



Eb

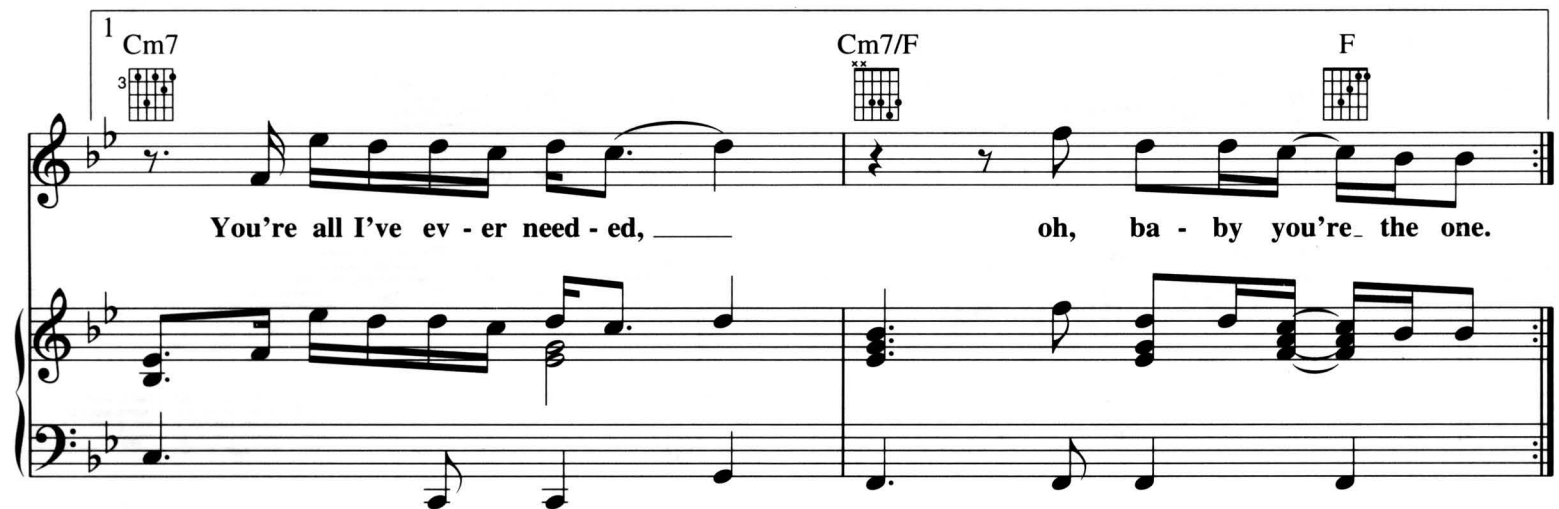


Bb/D



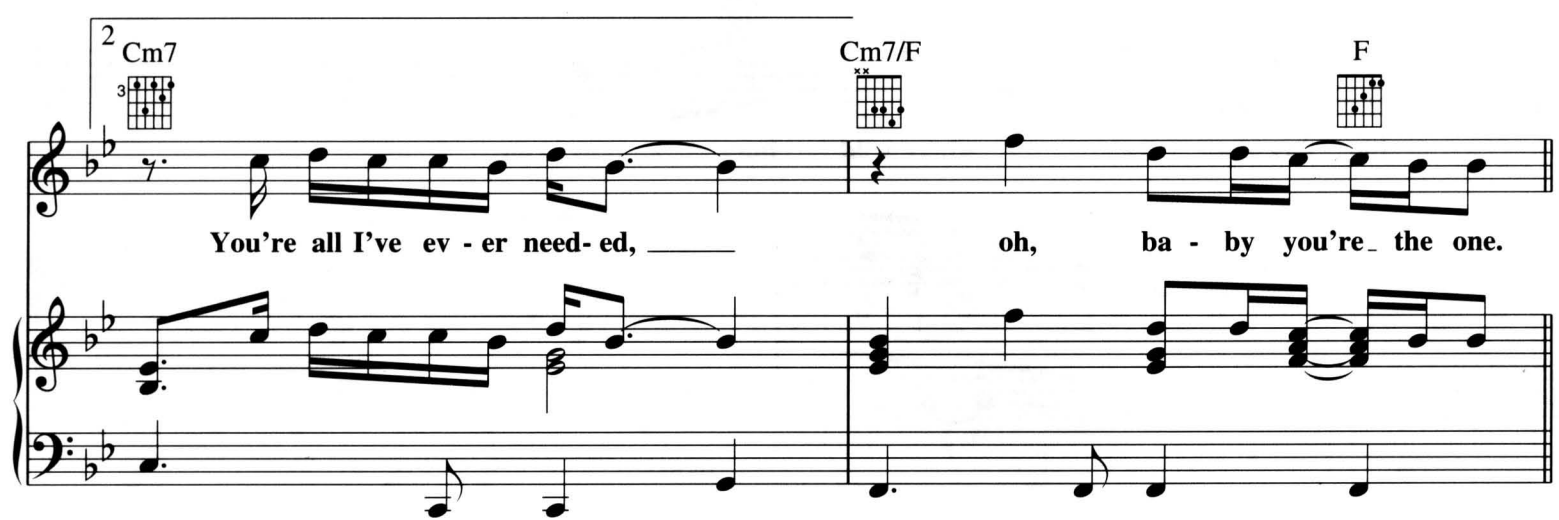
sha - dows \_ block the sun. \_\_\_\_\_

1 Cm7 Cm7/F F



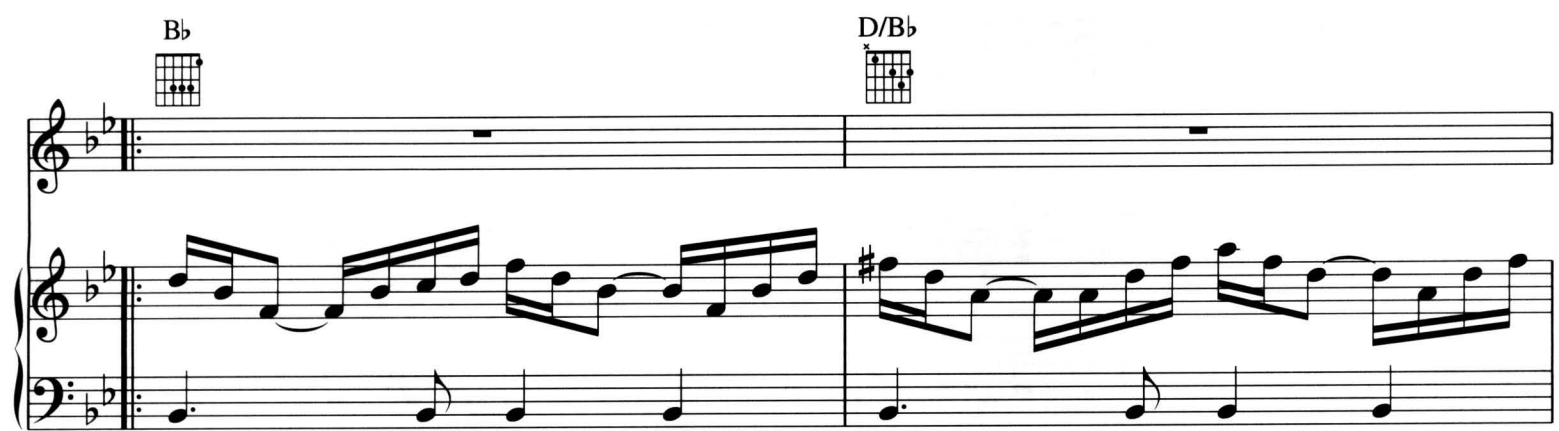
You're all I've ev - er need - ed, oh, ba - by you're the one.

2 Cm7 Cm7/F F

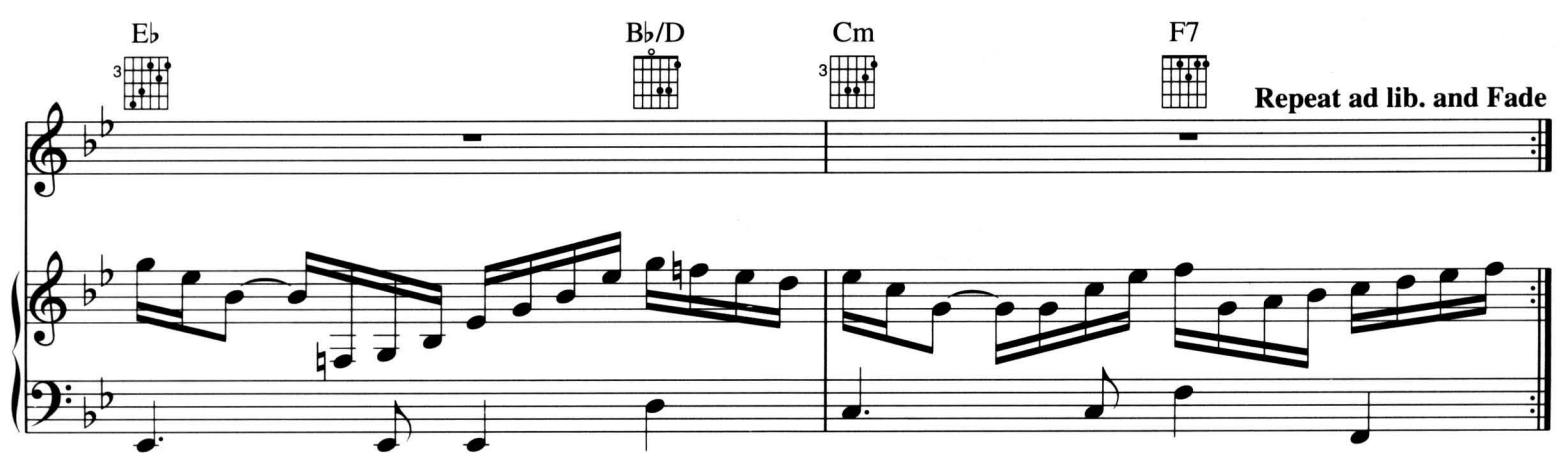


You're all I've ev - er need - ed, oh, ba - by you're the one.

Bb D/Bb



Eb Bb/D Cm F7 Repeat ad lib. and Fade



Repeat ad lib. and Fade

# RELEASE ME

Words and Music by CARNIE WILSON,  
WENDY WILSON and CHYNNA PHILLIPS

Moderately



I know that it's time for a change.

*mf*



Mm. But when that change comes will it still feel the same?



no chord

8

F(add9)



8

C F

How man - y times \_ have I tried \_ to turn \_ this love \_ a-round?

C

I don't wa - na give up but ba - by, it's time \_ I had two

F G F

feet on the ground. \_ Can you re - lease me? \_

G F

Can you re - lease me? \_




Now that you're gone\_\_ I can't\_\_ help my self\_\_ from won - d'ring\_\_



oh\_\_ if you'd have come down\_\_ from\_\_ your high, would we've been al -





right?\_\_ Re - lease me,\_\_





Can you re - lease\_\_ me?

This musical score is written for guitar and piano. It features a vocal melody line with lyrics, a piano accompaniment, and guitar-specific notation including chords and fretboard diagrams. The score is divided into four systems, each with a vocal line, a piano line, and a guitar line. The lyrics are: "Come on, ba - by, come on, ba - by, you knew it was time to just let go 'cause we wan - na be free. But some-how it's just not that eas - y. Come on, dar - ling, hear me, dar - ling, 'cause you're a waste of time for me." The guitar part includes chords C, F, G, and F, with corresponding fretboard diagrams. The piano part provides harmonic support with chords and arpeggios. The vocal line is written in a standard staff with a treble clef and a key signature of one sharp (F#).

C

F

Come on, ba - by, come on, ba - by, you knew it was time to just let go

G

F

'cause we wan - na be free. But some-how it's just not that eas -

C


y. Come on, dar - ling, hear

F


me, dar - ling, 'cause you're a waste of time for me.



G F



I'm trying to make you see \_\_\_\_\_ that, ba - by, you've just got to re - lease




C G F



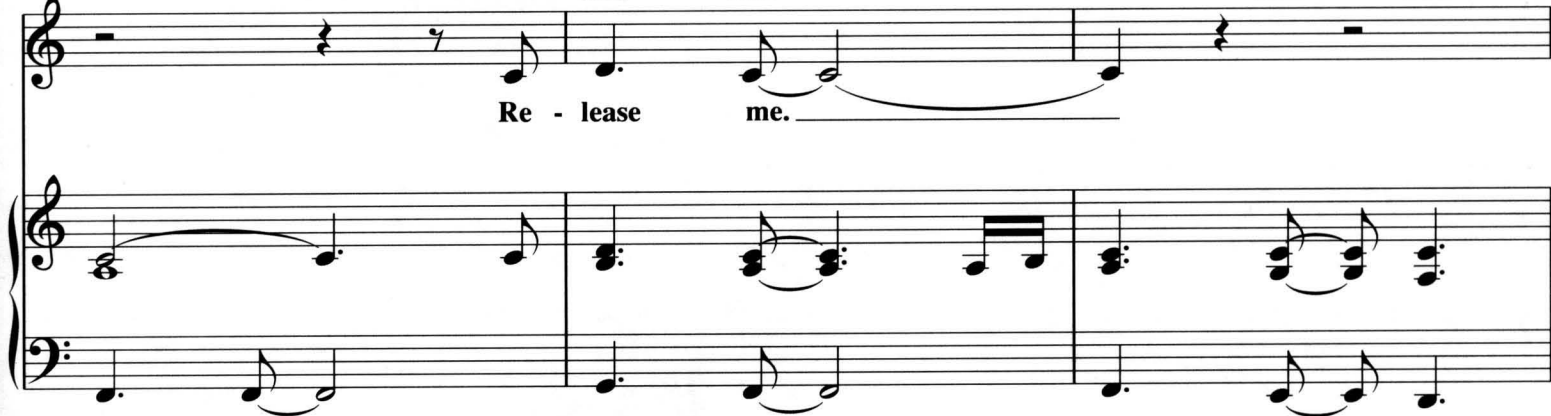
me. \_\_\_\_\_ To Coda ⊕ Re - lease me. \_\_\_\_\_



G F C/E Dm7



Re - lease me. \_\_\_\_\_



C



I'm not go - ing back to you an - y - more. Fi - nally my








weak-ened heart is heal - ing though ver - y slow      so stop com - ing 'round my door





'cause you're not going to find — what you're look - ing for. —

**D.S. al Coda**

Woh. —

**CODA**

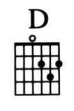
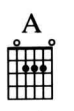
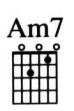
Now tell me



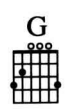




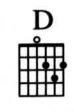
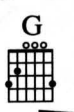
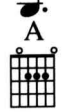

what is this pow - er you've got — on me?      What is this pow - er? —



Come on, ba - by, come.



on, ba - by, you knew it was time to just let go 'cause we wan - na be free.



But some-how it's just not that eas - y. Oh,

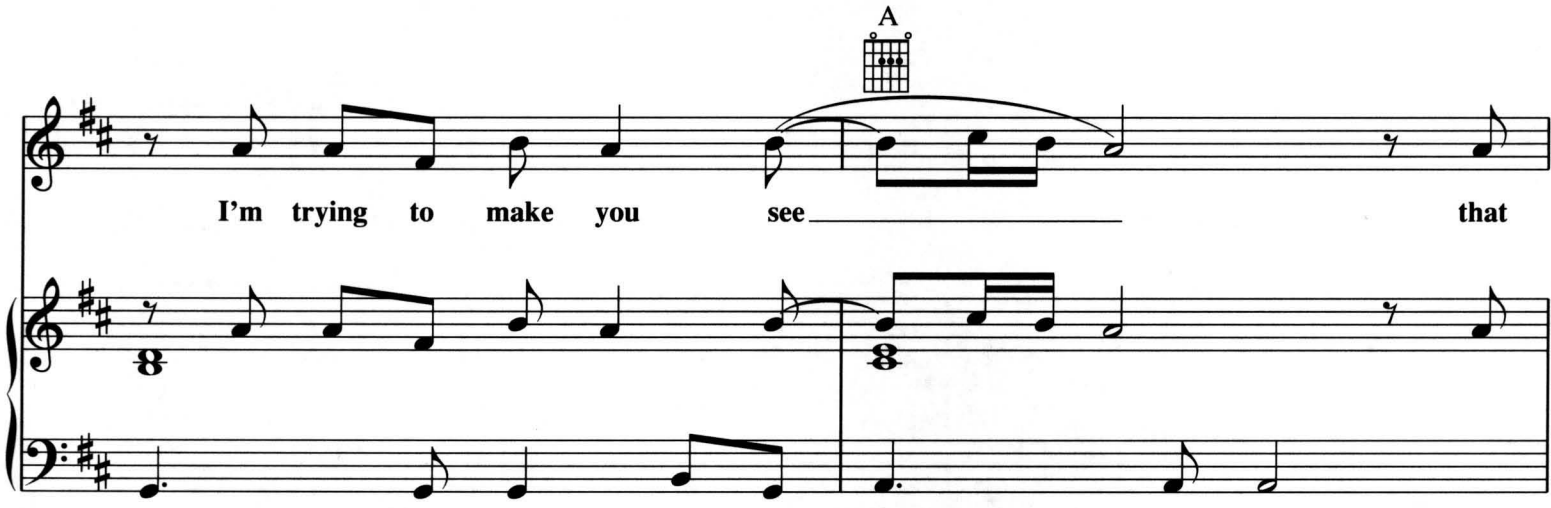
oh oh oh ba - by, come on, dar - ling, now hear

me, dar - ling, 'cause you're a waste of time for me.



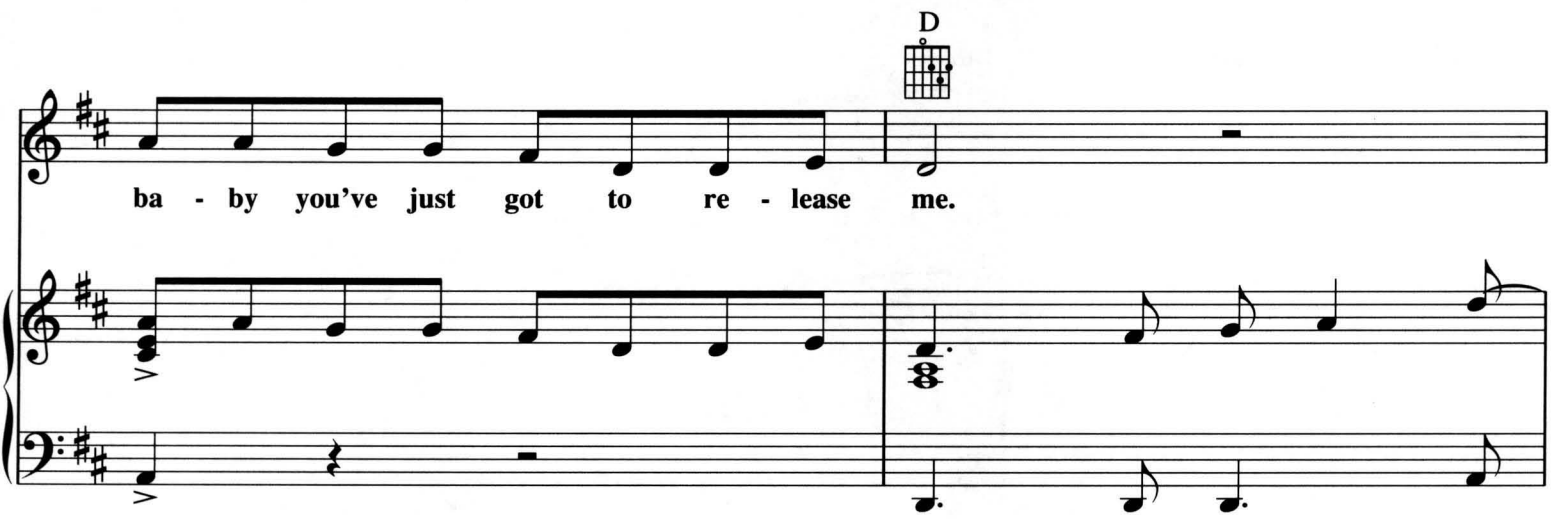
The first system of music includes a vocal line with the lyrics "me, dar - ling, 'cause you're a waste of time for me." The melody is in G major, indicated by a key signature of one sharp (F#) and a guitar chord diagram for G major. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody that follows the vocal line, while the bass staff provides a harmonic foundation with chords and single notes.

I'm trying to make you see that



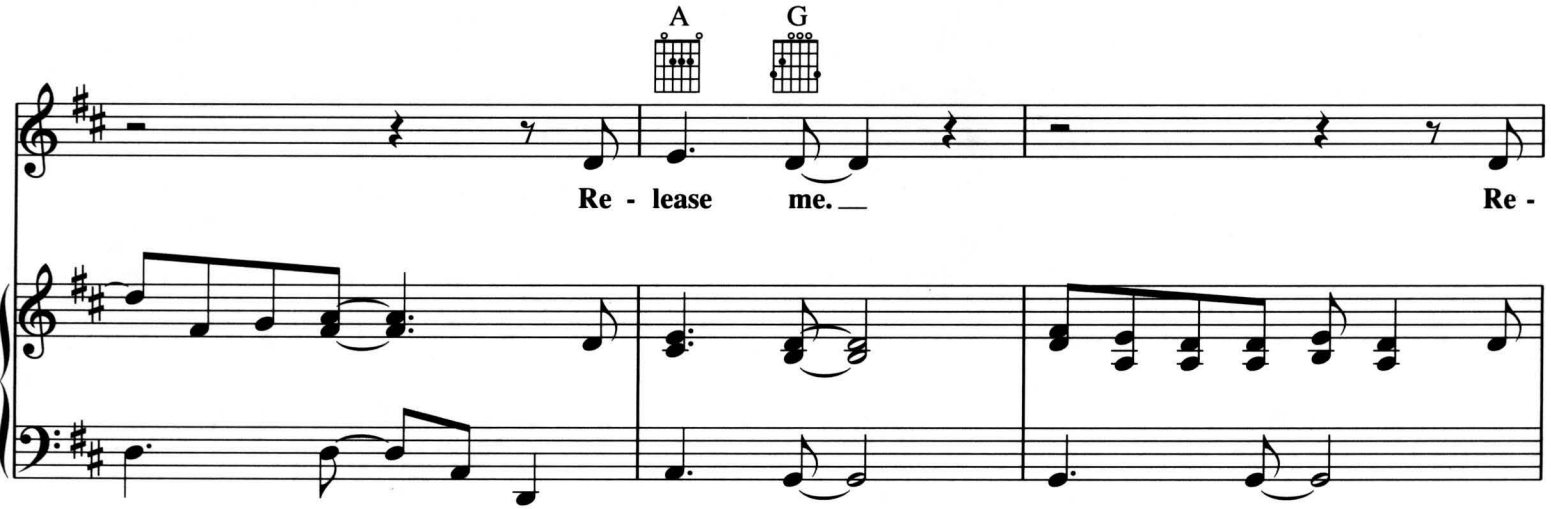
The second system of music includes a vocal line with the lyrics "I'm trying to make you see that". The melody is in A major, indicated by a key signature of two sharps (F# and C#) and a guitar chord diagram for A major. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody that follows the vocal line, while the bass staff provides a harmonic foundation with chords and single notes.

ba - by you've just got to re - lease me.



The third system of music includes a vocal line with the lyrics "ba - by you've just got to re - lease me." The melody is in D major, indicated by a key signature of two sharps (F# and C#) and a guitar chord diagram for D major. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody that follows the vocal line, while the bass staff provides a harmonic foundation with chords and single notes.

Re - lease me. Re -



The fourth system of music includes a vocal line with the lyrics "Re - lease me. Re -". The melody is in G major, indicated by a key signature of one sharp (F#) and guitar chord diagrams for A major and G major. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody that follows the vocal line, while the bass staff provides a harmonic foundation with chords and single notes.

A musical score for the song "Release Me" in D major. The score is written for voice and piano. The key signature has two sharps (F# and C#). The guitar part is indicated by chord diagrams for A and G. The piano accompaniment is written in treble and bass staves. The lyrics are: "lease me? Re - lease me. Will you re - lease me? Ah. Re - lease me. Repeat and Fade".

**Chord Diagrams:**

- A:** Open strings: D, E, F#, G. Fingering: 1, 2, 3, 4.
- G:** Open strings: D, E, F#, G. Fingering: 1, 2, 3, 4.

**Lyrics:**

lease me? Re - lease me.

Will you re - lease me?

Ah. Re -

lease me. Re -

**Repeat and Fade**

# THE POWER OF LOVE

Words by MARY SUSAN APPEGATE and JENNIFER RUSH  
Music by CANDY DEROUGE and GUNTHER MENDE

Slowly, with a steady beat



The whis - pers — in the morn - ing —

*mf*



Fm




of lov - ers sleep - ing tight



Ab



are roll - ing by — like thun - der now,





Eb



3fr

as I look \_\_\_\_\_ in your eyes.

Ab



4fr

I hold on \_\_\_\_\_ to your \_\_\_\_\_ bod-y \_\_\_\_\_  
\_\_\_\_\_ times \_\_\_\_\_

Fm



and feel each move you make.  
it seems I'm far a - way,

Db



Your voice is warm and ten - der, \_\_\_\_\_ a love that  
nev - er won - der where I am 'cause I am

Ab/C



Eb



I could  
al - ways

not for - sake.  
by your side.

Ab



'Cause I'm your la - dy \_

and you are my man..

Db



Bbm



When-ev - er you reach \_ for me,

Eb



{ (D.S.) I'm gon-na do } I'll do } all that I can. \_

1 2,3

E-ven though there may be — We're head - ing — for

Ab 4fr

some - thing, — some-where I've nev - er been..

Db

Some - times I am fright -

To Coda ⊕

Bbm Eb 3fr Db Ab 4fr

- ened but I'm read-y to learn — 'bout the pow - er of love. —

Db

Eb

3fr



The sound of your heart

Ab

4fr

Db

Eb

3fr



beat - ing

made it clear

sud - den -

Fm

Db

Eb

3fr

Ab

4fr



ly.

The feel-ing that I can't

go on

D.S. al Coda

Db

Eb

3fr

Db

Eb

3fr

Db

Eb

3fr



is light years a - way.

'Cause I'm your la -

CODA

Bbm

Eb

Db



- ened but I'm read - y to learn \_\_\_ 'bout the pow - er of love..

Ab

4fr



The pow-er of \_\_\_ love. \_\_\_



The pow-er of \_\_\_ love. \_\_\_

Repeat and Fade



# SAVE THE BEST FOR LAST

Words and Music by PHIL GALDSTON,  
JON LIND and WENDY WALDMAN

**Flowing**

*mf*

**Bb6/D**

**Ab/C**

**Eb/Bb**

**Ab(add9)**

**Bbsus**

**D6/9**

**Cm7**

**Eb**

**Bb**

**Ab**

**Eb/G**

**Ab**

**Bb**

Some - times the snow \_\_\_\_\_ comes down \_\_\_\_\_ in June. \_  
you came \_\_\_\_\_ to me \_\_\_\_\_  
comes down \_\_\_\_\_ in June. \_

Some - times the sun \_\_\_\_\_ goes 'round \_\_\_\_\_ the moon. \_  
when some sil - ly girl \_\_\_\_\_ had set \_\_\_\_\_ you free. \_  
Some - times the sun \_\_\_\_\_ goes 'round \_\_\_\_\_ the moon. \_



Cm

Bb

Ab

I see the pas - sion in your eyes. —  
 You won - dered how you'd make it through. —  
 Just when I thought a chance had passed, —

Eb/G

Ab

Bb

To Coda ⊕

Some - times it's all a big sur - prise. —  
 I won - dered what was wrong with you. —  
 you go and save the best for last. —

Eb

Ab



'Cause there was a time when all I did —  
 'Cause how could you give your love to some —

Eb/G

Fm7

Bb7

— was one wish — you'd tell — me this — was love. —  
 — else — and share — your dreams — with me? —

It's not the way — I hoped — or — how —  
 Some - times the ver - y thing — you're — look —





I planned, — but some - how it's e - nough. —  
 ing for — is the one thing you can't see. —





no chord

And now we're stand - ing face — to face. —  
 But now we're stand - ing face — to face. —





Is - n't this world — a cra - zy place? —

Cm



Bb



Ab



Just when I thought \_\_\_\_\_ our chance\_ had passed, \_

Eb/G



Ab



Bb



you go and save \_\_\_\_\_ the best \_\_\_\_\_ for last. \_

1 Ab(add9)



Bbsus



Db6/9



Cm7



Eb



2 Eb



All of the nights\_ \_

Ab Eb/G Ab Bb

La da da da da \_

Cm Ab Eb/G

da da. \_

Ab Bb Eb

Some - times the ver -

Bbm7 Cm7

- y thing \_ you're \_ look - ing for \_ is the

Detailed description of the musical score: The score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (Bb and Eb). The time signature is 4/4. Chord diagrams are provided for various chords: Ab (4-finger), Eb/G (4-finger), Bb (4-finger), Cm (3-finger), and Bbm7 (3-finger). The lyrics are: 'La da da da da \_', 'da da. \_', 'Some - times the ver -', and '- y thing \_ you're \_ look - ing for \_ is the'.

Db(add9) Ab/C Bb

no chord D.S. al Coda

one thing you can't see. Some-times the snow \_

CODA

Eb Bb/D Ab

Eb/Bb Ab Bb(no 3rd) A(add9)

You went and saved \_ the best \_ for last. \_

Bbsus Db6/9 Cm7 Eb

Yeah. \_

# TEARS IN HEAVEN

(Featured In The Motion Picture "RUSH")

Words and Music by ERIC CLAPTON  
and WILL JENNINGS

Moderately relaxed tempo

**Chords:** A, E/G#, F#m, A/E, D/F#, E7sus, E7, A, E/G#, F#m, F#m/E, D/F#, A/E, E, A, E/G#, F#m, F#m/E

**Lyrics:**

1. Would you know my name \_\_\_\_\_  
 2. Would you hold my hand \_\_\_\_\_  
 5. Would you know my name \_\_\_\_\_

if I saw you in heav - en?  
 if I saw you in heav - en?  
 if I saw you in heav - en?

Would it be the same \_\_\_\_\_  
 Would you help me stand \_\_\_\_\_  
 Would you be the same \_\_\_\_\_



D/F# A/E E

if I saw you in heav - en?  
 if I saw you in heav - en?  
 if I saw you in heav - en?

F#m C#/E# Em6

(1.) I must be strong — and car - ry on —  
 (2.) I'll find my way — through night and day —

F# Bm

'cause I know — I don't be - long —  
 'cause I know — I just can't stay —

E7sus A E/G# F#m A/E

To Coda ⊕

here in heav - en.  
 here in heav - en.

1     2   

} Time can bring you down, —

— time can bend your knees. —

Time can break the heart, — have you beg - gin' please, — beg - gin' please. —






Be - yond the door — there's peace, I'm sure..

F# Bm E7sus

And I know there'll be no more tears in heav -

A E/G# F#m A/E D/F# E7sus E7

en.

A D.S. al Coda

CODA A E/G# F#m

en.

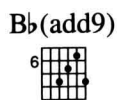
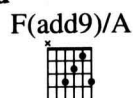
A/E D/F# E7sus E7 A

rall.

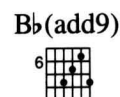
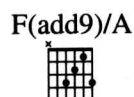
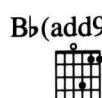
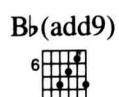
# THAT'S WHAT LOVE IS FOR

Words and Music by MARK MUELLER,  
MICHAEL OMARTIAN and AMY GRANT

## Moderate Ballad

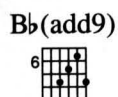
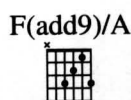


*p*



Some-times we make\_ it

hard - er than it is. \_



We'll take a per - fect night \_

and fill it up \_ with \_






words we don't \_ mean \_






Dark sides best un - seen. \_

And we won - der why \_ we're feel - ing \_ this way. \_



C  Bb(add9)  C  F  F(add9)/A  Bb(add9) 

Some-times I won - der, if we real - ly feel the same. —  
 Some-times I see \_ you and you don't know I am there, —

F  F(add9)/A  Bb(add9)  C  Bb(add9) 

Why we can be un - kind, — ques - tion - ing — the strong-  
 and I'm washed \_ a - way \_ by e - mo - tions I — hold

F(add9)/A  Bb(add9)  F(add9)/A  Bb(add9) 

— est of — hearts. — That's when we must — start — be -  
 deep down in — side, — get - ting strong - er with — time. — It's



Gm7(add4)



F(add9)/A



Bb(add9)



Bb/D



C/E



liev - ing in \_ the one \_ thing \_ that has got - ten us \_ this far. \_  
 liv - ing through the fi - re and hold - ing on \_ we find: \_

D(add9)



Gmaj7



A



G/B



A/C#



D(add9)



G



Bm



That's what love \_ is for. \_ To help us through \_ it. That's what love \_ is for. \_

A/C#



G



A



G/B



A/C#



Noth - ing else can do \_ it. Melt our de - fen - ses, bring us

Gmaj7/B



A/C#



Bb



C



back to our \_ sens - es, give us strength to try \_ once \_ more. \_ Ba -

B♭/D

C/E

1 D

D(add9)/F♯

G(add9)

B♭/D

C/E

- by that's - what love is for. —

2 D(add9)

D(add9)/F♯

G(add9)

Bm

A

D(add9)

D(add9)/F♯

— *Guitar solo - ad lib.*

G(add9)

B♭

C

F(add9)

F(add9)/A

B♭

B♭/D

C

*Solo ends* Be -

Gm7

F/A

B♭

B♭/D

C/E

liev - ing in — the one — — — — — thing — that has got - ten us — — — — — this far. — — — — —







That's what love — is for. — To help us through — it.







That's what love — is for. — Noth-ing else can do — it.






{ Round off the edg - es, talk us down from the ledg - es, } give us  
 { Melt our de - fens - es bring us back to our sens - es, }






strength to try — once more. — Ba - by that's — what love — is for

**Repeat and Fade**

# SIMPLE LIFE

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderately

F



Bb/F



C/F



F



Bb/F



F



Ab



F



Ab



Eb



Bb



Ab



F



Ab



Eb



B $\flat$  VERSE B $\flat$ /F F B $\flat$ /F F B $\flat$ /F

(1.) There's a break - down on the run - way and the time-  
 (2.) When we break out of this blind - fold Take

F B $\flat$ /F F E $\flat$

- less flights are gone; I'm a year a - head of my - self  
 - you from this place; un - til we're free from this ball

B $\flat$ /D F B $\flat$ /F

- these days and I'm lo - co - mo - tive strong. My ci -  
 - and chain I'm still hard be - hind the eight. My ci -

F B $\flat$ /F F B $\flat$ /F F

- ty spread like can - non fire in a yel - low ner - vous state;  
 - ty beats like ham - mered steel on a shal - low cru - el rock;



Chords: Bb/F, F, Eb, Bb/D

Can't cut the ties that bind me to ho -  
if we could walk proud af - ter mid - night we'd nev -

Chords: F, Eb/Bb, Bb, Eb/Bb

CHORUS

- ro - scopes and fate. } And I won't break and I won't.  
- er have to stop. }

Chords: Bb, Eb/Bb, Bb, Bb/F, F, C

- bend, but some - day soon we'll sail a - way to in - no - cence

Chords: C7, Bb/C, F, F7, Eb/Bb, Bb, Eb/Bb

and the bit - ter end. And I won't break and I won't.



B $\flat$  Eb/B $\flat$  B $\flat$  B $\flat$ /F F C

— bend, and with the last breath we ev - er take we're gon-na get — back to the sim-

(Instr.)

B $\flat$ /C B $\flat$ /F F A $\flat$  F A $\flat$

- ple life — a - gain. —

E $\flat$  B $\flat$  A $\flat$  F A $\flat$

1. 2. D.S. Rpt. Chorus to Fade

E $\flat$  B $\flat$  A $\flat$  B $\flat$  Eb/B $\flat$

And I won't

# TO LOVE SOMEBODY

Moderately

Words and Music by BARRY GIBB  
and ROBIN GIBB

Tacet

A

Bm

There's a light, brain a cer-tain kind of light  
I see your face a-gain;

mf

D

A

G

that nev-er shone on me,  
I know my frame of mind. I want my life to  
You ain't got to be so

A 0 0 E 00 D7 0

be — lived with you, — lived with you. There's a  
blind, — and I'm blind, — so ver - y blind. I'm a

A 0 0 Bm

way, ev - 'ry - bod - y say,  
man, can't you see what I am?

D 0 A 0

to do each and ev - 'ry lit - tle thing. —  
I live and I breathe for you. —

G x000 A 0 0 E 00

But what does it bring if I ain't got you, — ain't got?  
But what good does it do if I ain't got you, — ain't got?







You don't know — what it's like, — ba - by,




*f*




you don't know — what it's like — to love some -

bod - y, to love some - bod - y the way — I

1. 
 2. 


love you. In my love you.

*decresc.*

*D. S.  $\frac{3}{4}$  and fade*

# VISION OF LOVE

Words and Music by MARIAH CAREY  
and BEN MARGULIES

Freely, rubato

C(no3rd)

D7sus

*mf*

Moderately slow, bluesy  
no chord

Treat-ed me

kind. —  
nights. —

Sweet des-ti - ny —  
Felt so a - lone,

car-ried me through des-per-a - tion —  
suf-fered from a - li - en - a - tion, —

to the one that was wait - ing for me. —  
car-ried the weight on my own. —

It took so long, —  
Had to be strong —



Gm6/Bb F

still I be - lieved \_\_\_\_\_ some-how the one that I need - ed  
so \_\_\_\_\_ I be - lieved \_\_\_\_\_ and now I know I've suc-ceed - ed

E+ E7 Eb6 D7

would \_ find me e - ven - tu - al - ly. \_\_\_\_\_ } I had a vi - sion of love \_\_\_\_\_  
in \_\_\_\_\_ find - ing the place I con - cieved. \_ }



1 F F/G C C+


and it was all that you've giv - en to me. \_\_\_\_\_

C Bb13 no chord 2 F F/G

Prayed through the and it was all that you've giv - en to







me. I had a vi-sion of love and it was all that you've giv-en me. I've re-al-ized a









dream, mm, and I vi-su-al-ized the love that came to be.





Feel so a-live. I'm so thank-ful that I've re-ceived the

an-swer that hea-ven has sent down to me. You treat-ed me

C Gm6/Bb

kind, s - weet des - ti ny, yes,

F E+ E7

and I'll be e - ter - nal - ly grate - ful hold - ing you so close to me.

C Gm6/Bb

Prayed through the nights. So faith - ful - ly

F E+ E7

know - ing the one that I need - ed would find me e - ven - tu - al - ly.






I had a vi - sion of love — and it was all that you've giv - en to








me. — I had a vi - sion of love — and it was all —


no chord

Freely




A tempo

that you turned out — to be, —







rit.

# UNCHAINED MELODY

(From The Motion Picture "UNCHAINED" And As Featured In "GHOST")

Lyric by HY ZARET  
Music by ALEX NORTH

Moderately Slow

Piano

*mp*

The piano introduction consists of two staves. The right hand plays a series of eighth notes ascending and then descending, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderately Slow' and the dynamics are 'Piano' and 'mp'.



Voice (*tenderly*)



Oh, my love, my dar - ling, I've hun - gered for your

*p*



touch a long, lone - ly time. Time goes



by so slow - ly and time can do so much, Are You Still

**Bm** **D** **D7** **G** **D6** **Em7**

Mine? ————— I need your love, ————— I need your love, —————

*mf* *poco rall.* *a tempo*

**Gmaj7** **Am** **D7** **G**

God speed your love ————— to me! —————

*poco rall.* *a tempo*

**C** **D** **C** **Bb**

*A little faster*

1. Lone - ly riv - ers flow — to the sea, — to the sea,  
2. Lone - ly moun - tains gaze — at the stars, — at the stars,





*poco accel.* *R.H.* *R.H.* *R.H.*

**C** **D** **G**

To the o - pen arms — of the sea. —  
Wait - ing for the dawn — of the day. —




*R.H.*








Lone - ly riv - ers sigh, — “Wait for me, — wait for me!”  
 All a - lone, I gaze — at the stars, — at the stars,

R.H.

I'll be com - ing home, — wait for me! —  
 Dream - ing of my love — far a - way. —



R.H.

*As at first*

Oh, my love, my dar - ling, I've hun - gered for your touch a

*Tempo primo*  
*p*




long, lone - ly time. — Time goes by so



**Cmaj7** **D7** **G** **Em**

slow - ly and time can do so much, Are You Still

**Bm** **D** **D7** **G** **D6** **Em7**

Mine? I need your love, I need your love,

*mf poco rall.* *a tempo*

**Gmaj7** **Am** **D7** **G**

God speed your love to me!

*poco rall.* *a tempo*

<sup>2</sup> **G** **Em** **Cmaj7** **Am7** **G**

me!

*a tempo* *poco rit*

# YOU'RE IN LOVE

Words and Music by GLEN BALLARD, CARNIE WILSON,  
WENDY WILSON and CHYNNA PHILLIPS

Moderately bright



First system of piano accompaniment. Treble clef, 4/4 time. Key signature: two sharps (F# and C#). The first measure starts with a piano (*mf*) dynamic. The bass line consists of whole notes: D3, B2, G2, and D3.

A7sus



Second system of piano accompaniment. Treble clef, 4/4 time. The first measure has a whole note A3 in the bass. The second measure has a half note G2 in the bass. The third measure has a half note F#2 in the bass. The fourth measure has a half note E2 in the bass.

Gmaj9



Third system of piano accompaniment. Treble clef, 4/4 time. The first measure has a whole note A3 in the bass. The second measure has a half note G2 in the bass. The third measure has a half note F#2 in the bass. The fourth measure has a half note E2 in the bass. The lyrics "O - pen the door and come in." are written below the treble staff.

Gmaj7



Fourth system of piano accompaniment. Treble clef, 4/4 time. The first measure has a whole note A3 in the bass. The second measure has a half note G2 in the bass. The third measure has a half note F#2 in the bass. The fourth measure has a half note E2 in the bass. The lyrics "I'm so glad to see you my friend. I" are written below the treble staff.





don't know how long — it has been — hav - ing those feel - ings a - gain. —





And now I } see that you're so hap - py — and oo —  
 But now I }





— it just sets me free. — And I'd like — to see us as good —






— of friends as we used to be. — Ah. —

no chord

My love. Ah. You're in love.

That's the way — it should be — 'cause I want

you to be hap-py. You're in love — and I know — that you're not —

in love — with me. — Oo — it's e - nough — for me to know —

Bm A G D/F# Em A

B G#m7 Emaj9

F#sus F# B G#m

E D#sus D#7#9 C#m

B/D#



E



B/D#



To Coda ⊕

that you're in love. —

{ Now I'll let  
I can let }

you go —

'cause I know —

that you're in love. —

Some-times it's hard — to be - lieve —

that — you're nev - er com - ing back — for me.

I've had this dream that you'd al - ways be — by

G

Em

D.S. al Coda

my side. Oh, I \_\_\_\_\_ could have died. \_\_\_\_\_

CODA

C#m

F#sus

F#

\_\_\_\_\_ that you're \_\_\_\_\_ in love. \_\_\_\_\_

E

F#

I tried to find you but you were so far \_\_\_\_\_ a - way. \_\_\_\_\_

D#7

E

I was pray - ing that fate \_\_\_\_\_ would bring you back to me \_\_\_\_\_



C#m



E/B



F#/A#



some - day, —

some - day — some

day. —

F#



B



G#m



Oo — you're in love. —

E



F#



B



G#m



E



D#sus



D#7#9



Oo — it's e-nough —

C#m7      B/D#      E

for me to know that you're in love. Oo now I'll let

B/D#      C#m      F#sus      F#

you go. 'Cause I know that you're in love. No

B      G#m7      E

no no no no

F#sus      B      G#m7

no no oo.

This musical score is for a piece in E major, featuring guitar and piano accompaniment. The score is organized into four systems, each with a guitar staff and a piano staff. The guitar part includes various chords and melodic lines, while the piano part provides harmonic support with chords and moving lines. The key signature has four sharps (F#, C#, G#, D#).

**System 1:**

- Guitar: E (open), D#sus, D# (3), C#m (4). Melody: Oo. (two notes).
- Piano: Treble and bass staves with chords and moving lines.

**System 2:**

- Guitar: B/D# (4), E (open), B/D# (4). Melody: (single notes).
- Piano: Treble and bass staves with chords and moving lines.

**System 3:**

- Guitar: C#m7 (4), F#sus, F# (4), B (4). Melody: (single notes).
- Piano: Treble and bass staves with chords and moving lines.

**System 4:**

- Guitar: G#m7, B/E, F#7sus, F#7. Melody: (single notes).
- Piano: Treble and bass staves with chords and moving lines.

**Repeat and Fade**

# A WHOLE NEW WORLD

(ALADDIN'S THEME)

(From Walt Disney's "ALADDIN")

Music by ALAN MENKEN  
Lyrics by TIM RICE

Moderately, sweetly

Bb



*mf*

Piano introduction in Bb major, 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with half notes. The tempo is 'Moderately, sweetly' and the dynamic is 'mf'.

Bb



Male: I can show\_ you the world,\_  
I can o - pen your eyes \_

Vocal entry and piano accompaniment for the first line of the song. The vocal line is in Bb major, 4/4 time, with a melodic line that rises and then falls. The piano accompaniment follows the vocal line, with the right hand playing the melody and the left hand providing a bass line.

Eb/G



F/A



Cm/Eb



D7



shin - ing, shim - mer - ing, splen - did. Tell me, prin - cess, now  
take you won - der by won - der o - ver, side - ways and

Piano accompaniment for the second line of the song. The right hand plays the melody, and the left hand provides a bass line. The tempo is 'Moderately, sweetly' and the dynamic is 'mf'.

Gm



Gm/F



1



Bb



when did you last let your heart \_ de - cide? \_  
un - der on a

Piano accompaniment for the third line of the song. The right hand plays the melody, and the left hand provides a bass line. The tempo is 'Moderately, sweetly' and the dynamic is 'mf'.

2  $E\flat$   $B\flat$  F

ma - gic car - pet ride. — A whole new world —

$B\flat$  F/A  $B\flat$   $B\flat/D$

a new fan - tas - tic point — of view. — No - one to

F/ $E\flat$   $B\flat/D$  F/ $E\flat$   $B\flat/D$  Gm7 C7sus C7

tell us no or where to go — or say we're on - ly —

$E\flat/F$  F  $B\flat$

dream - ing.  
*Female:* A whole new world a daz - zling

Detailed description: This is a musical score for the song 'A Whole New World'. It is written for guitar and piano. The guitar part includes a melody line with lyrics and a series of chords indicated by letters and symbols above the staff. The piano part provides harmonic support with chords and melodic lines in both hands. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'ma - gic car - pet ride. — A whole new world — a new fan - tas - tic point — of view. — No - one to tell us no or where to go — or say we're on - ly — dream - ing. Female: A whole new world a daz - zling'. The guitar chords are: Eb, Bb, F, Bb, F/A, Bb, Bb/D, F/Eb, Bb/D, Gm7, C7sus, C7, Eb/F, F, Bb.

**F** **F#dim7** **Gm** **Bb7** **F/Eb** **Bb/D**

place I nev - er knew. — But now from way up here — it's

**F/Eb** **Bb/D** **Gm7** **C7sus** **C7** **Abmaj9** **F7sus**

crys - tal clear — that now I'm in — a whole — new world — with

**Bb** **Db**

you. — Un - be - liev - a - ble

**Gb/Bb** **Ab/C**

sights in - de - scrib - a - ble feel - ing.



E♭m/G♭

F7

B♭m

A♭

G♭

Soar - ing, tum - bling, free-wheel - ing

through an end - less dia - mond sky. —

A whole new world

a hun - dred

*Male:* Don't you dare close your eyes. —

thou - sand things — to see. —

I'm like a shoot - ing star. I've

Hold your breath, it gets bet - ter. I'm like a shoot - ing star. I've



come so far. — I can't go back — to where — I used — to be. —

come so far —

A whole new —

— world —

with new ho - ri - zons to — pur - sue. —



I'll chase them an - y - where. There's time to spare.

I'll chase them an - y - where. There's time to spare.

Bbm7



Eb7



Cbmaj9



Gb/Ab



A



Let me share — this whole new world\_ with you. —

F#m7



Bm7b5



E7sus



E7



Bm/D



C#7



A whole new world. —

A whole new





No - one to  
 world\_ a new fan - tas - tic point \_ of view. \_ No - one to










tell us no or where to go\_ or say we're on - ly  
 tell us no or where to go. \_






dream - ing. Ev - 'ry turn a sur - prise. \_  
 A whole new world with new ho -

A/C# A#dim7 Bm D7/A G D/F#



Ev - 'ry mo - ment red let - ter. I'll chase them an - y - where. There's

ri - zons to pur - sue. I'll chase them an - y - where. There's



G D/F# G9#11 F#m7 F#7/A# Bm7

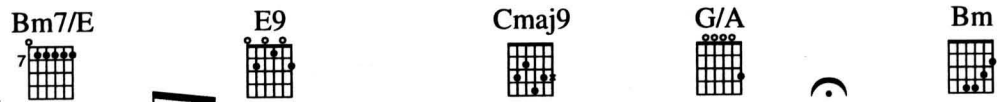


time to spare. - An - y - where.

time to spare. - There's time to spare.




Bm7/E E9 Cmaj9 G/A Bm



Let me share - with you. Ooh.

this whole new world you.

*rit.*





G#m7b5      F#m7      G      F#m7

no chord

A whole new world, that's where we'll be.

A whole new world, where we will

*a tempo*

G      F#m7      G/A      A7      D

A thrill-ing chase for you and me.

be. A won-d'rous place for you and me.

*rit.*      *a tempo*

Gmaj7/B      A/C#      D

*rit.*



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*Mariah Carey*

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Go Down On Me**

*Elton John and George Michael*

**Downtown Train**

*Rod Stewart*

**Forever In Love**

*Kenny G*

**From A Distance**

*Bette Midler*

**Have I Told You Lately**

*Rod Stewart*

**Hazard**

*Richard Marx*

**Hold On**

*Wilson Phillips*

**How Am I Supposed  
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*Michael Bolton*

**I Don't Wanna Cry**

*Mariah Carey*

**I Don't Wanna Fight**

*Tina Turner*

**I'll Remember**

*Madonna*

**If You Asked Me To**

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**Love Takes Time**

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*Elton John*

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*Celine Dion*

**Release Me**

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